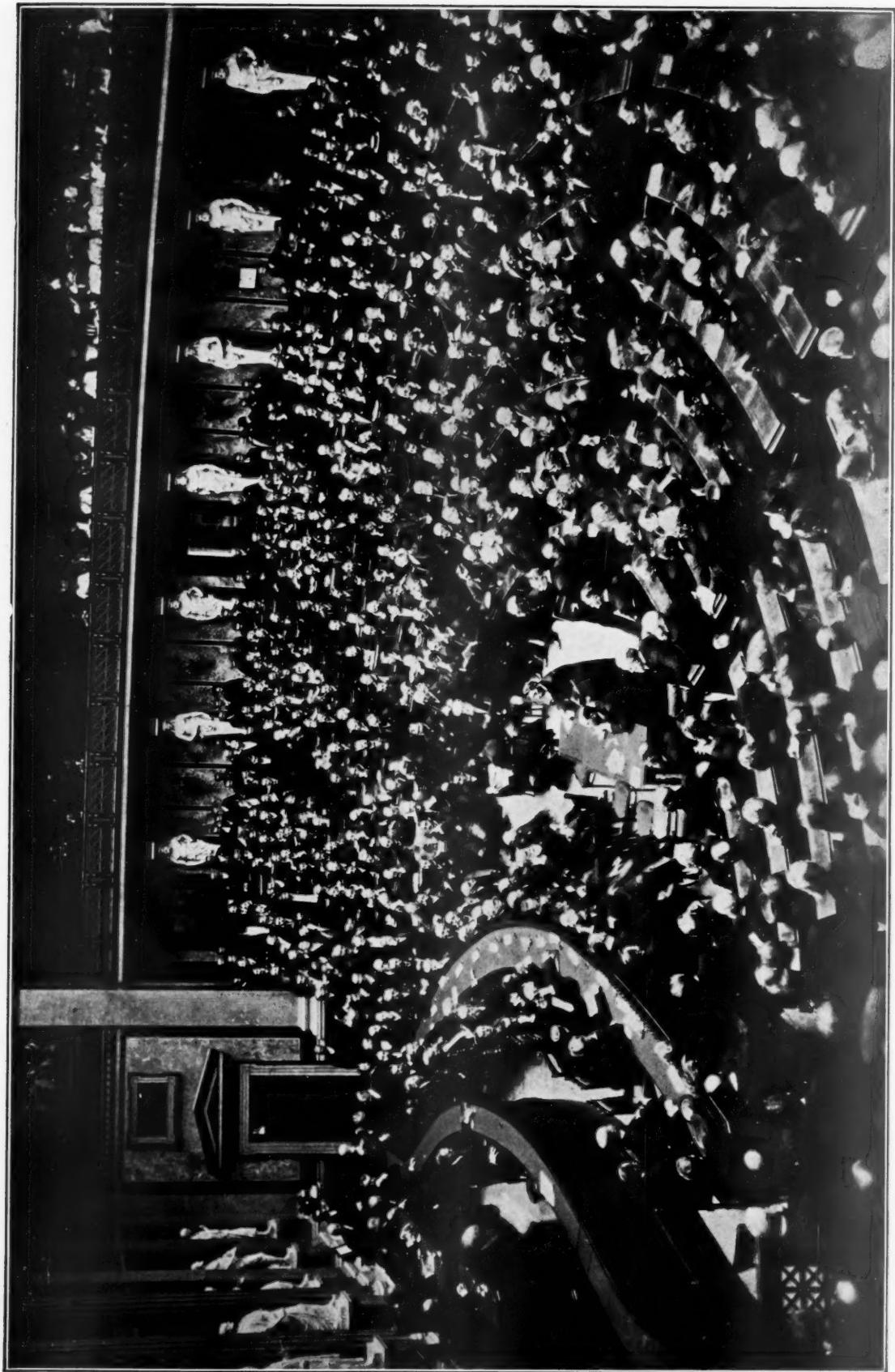


THE ARCHITECTURAL
REVIEW, JUNE,
1908, VOLUME XXIII.
NO. 139.



OPENING MEETING OF THE EIGHTH INTERNATIONAL CONGRESS OF ARCHITECTS AT VIENNA, MAY 18, 1908.

Photo: Typhcal Press.

Notes of the Month.



MID the furore of the opening of the "Great White City," the Presidential visit, and other happenings close to our doors, the Eighth International Congress of Architects at Vienna has to some extent missed fire. The utility of these Congresses from a professional point of view may be largely discounted; but on their social side they should be of considerable benefit. It is sufficient to say that the progress of the world is not made by the agreements of battalions, but by the energy and determination of a few egotistical individuals with decided opinions and the power to impose them on others. Consequently the spectacle of chairmen watering down resolutions at the sectional meetings to reach an innocuous insipidity that will offend no one has its pathetic side. Rumours are coming over that this particular Congress has been far from happy in its general arrangements. The R.I.B.A. had no official representative at the opening meeting, of which a view is given on the opposite page; the chairs of the English and Canadian delegates were empty; there appears to have been an absence of interpreters; and the reports and other Congress papers were printed in French only instead of three languages as at the previous session in London. *Le Bâtiment* states that it is the fate of Congresses to suffer from defective organisation, but that at Vienna the organisation was not merely defective—it simply did not exist.

* * * * *

R. R. MACDONALD LUCAS, of Southampton, writes to us as follows on the subject of Iona Cathedral:—



"Your note and Mr. A. C. Champneys' letter in the REVIEW for May must give an unpleasant shock to those

who hoped that the so-called 'restoration' of Iona Cathedral was a thing for past regrets but not for future fears.

"In that hope and on what was then a well-founded assumption my letter to you last March was written. Its object was by no means to defend what had been done, but to explain the position, and to show that (both the architects having re-

signed some time ago) if the Trustees had finally given up the work, criticism, which might cause pain, could remedy nothing and had nothing to prevent. Unfortunately, however, the evidence which Mr. Champneys brings forward proves that the well-intentioned restorers are still busy, and presumably future work would continue to be done to the satisfaction of those same Trustees whose aims and deeds I described (unknowingly, to themselves), when chance brought me amongst them in the island, as the grossest and most hopeless Vandalism.

"You plainly state the fact, Sir, in saying that it is a silly misuse of words to talk of restoration in this case. Such ruins are hardly to be called buildings any longer: centuries of neglect and decay have made them again too largely a part of the earth out of which they were quarried, and what we see of them is but a little of what Time has hidden from us. As well might one attempt to restore the Pink and White Terraces of New Zealand! Any project, however skilfully carried out, to do more than protect and maintain the '*débris* and clinging pieces' is bound to injure or destroy what can never be replaced, for such monuments as the lone Cathedral of Iona were evolved from conditions that can never arise again. Yet it seems that the Trustees, instead of following Ruskin's sage advice or limiting their work with care and reverence to strictly administering the late Duke of Argyll's bequest, must needs bestir themselves again to collect funds to continue a drastic treatment that might be appropriate enough if applied to a mid-Victorian 'Gothic' chapel, but which to my mind is neither more nor less than sacrilegious mangling when applied to the noble remains of the Middle Ages. I sincerely hope that no one will subscribe a penny for these worthy gentlemen to waste on any more of their horrid roofs (which have spoilt miles and miles of landscape), their four-inch rainwater pipes, their plate-glass windows,¹ and the rest of their wholly unnecessary and destructive innovations—although by this time so much has been done that one wonders what can have escaped them that is worth an endeavour to save. However, Sir, I trust that for the sake of our still-undesecrated relics you will exert your powerful influence to restrain the Trustees from doing anything more than they may be obliged to do for the safety of the unique relic entrusted to their keeping."

¹ "The two last-named features did not, I believe, long survive the appointment of the second professional adviser, and apart from his work we can all be thankful to Dr. Honeyman for things he has succeeded in getting the Trustees to undo—except, perhaps, the people whose money went towards those things being done!"

Book Review.

TUDOR HOUSES.

The Domestic Architecture of England during the Tudor Period. By the Late Thomas Garner, Architect, and Arthur Stratton, A.R.I.B.A. Folio, 19 in. by 14 in. To be completed in 3 parts. Part I now issued. pp. 44. Plates 60, in portfolio. Price of the complete book, 6 guineas. London: B. T. Batsford, 94, High Holborn.



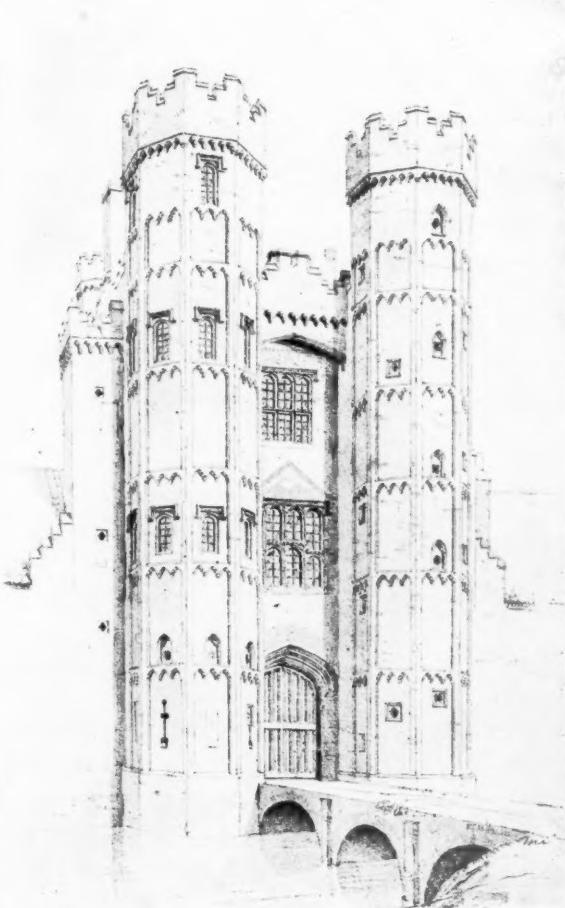
A N Y publishers are giving worthy attention to architecture in these days, but it is to the house of Batsford that we look for the monumental publications which are the backbone of the architect's library.

To the important works of Mr. Gotch and of Messrs. Belcher and Macartney, Mr. Batsford has now added a book of peculiar interest, for England has nothing more national than Tudor architecture, and we can give no higher praise than to say that the work of the late Mr. Garner and of Mr. Stratton is abundantly worthy of their great subject. As in the earlier volumes of this series, the illustrations are judiciously divided into photographic views and measured drawings, and Mr. Batsford has wisely eschewed the half-tone block and perishable coated paper for the big plates, and given us collotypes on a smooth and permanent rag paper. We are glad to note the several reproductions of Twopeny's drawings, too long neglected in their portfolios at the British Museum, and the even less-known drawings by J. C. Buckler in the Taunton Museum. Where there is such wealth of illustration it is difficult and even invidious to refer to individual buildings, but we think an especial pleasure will be given by such houses as Ockwells and Icomb Place, with their simple sanity untouched by the silly conceits of the German Renaissance, and by Kingston Maurward Manor House, with its elevations absolutely normal to the plan. Of the last-named and of others of its sort it may be said truly that they have been of immense weight in influencing modern domestic architecture to its great benefit.

The introduction, which we imagine we are correct in attributing chiefly to Mr. Stratton, is dignified and informing, and deals ably with the growth of domestic planning and with the tentative employment of Renaissance motives and with the imperfections which arose

from putting the new wine into old bottles, imperfections which are yet "not without their attraction and human appeal." We may return to the book later on when it is more complete, and when we have had time to examine it fully; but meanwhile we congratulate everyone concerned with the production of a sumptuous and necessary work. Mr. Batsford has left untouched so far only one school of architecture, the English classics, but we believe we are safe in looking forward to a volume that shall deal adequately with Chambers, Wilkins, Cockerell, Elmes, and others.

When that is published Mr. Batsford will have some difficulty in finding a fresh world to conquer.



OXBURGH HALL.

From "English Domestic Architecture of the Tudor Period."

Modern British Plasterwork.—III.

EDITORIAL NOTE.—Owing to the number of suitable illustrations which have reached us since these articles were commenced we have decided to publish a further and final article next month.

Discursive Remarks.



HAVE always thought that there existed a good deal of confusion in the methods of some at any rate of the modern workers in plaster, and in the minds of many interested on-lookers with regard to the plasterer's materials. It seems to me that there is almost as much difference between casting in plaster of paris and the direct modelling in slow-setting plaster as there is between the working of cast and wrought iron. The constituent difference between the two first-named materials has no such sharp definition as there exists between the two varieties of iron; but in the manipulation of these two pairs of dissimilar materials the analogy is complete. The metal is laboriously wrought and cut, or it may be stamped, just as plaster is modelled, stamped, or cut (as in sgraffito), whilst the preparation for the casting of plaster of paris follows in almost parallel lines with that for cast iron. There is no

need to labour the comparison further, but it is worth while remembering into what disrepute cast iron fell, till its very name became a byword in the arts, and from no other reason than that it lost its own individuality in aping other materials. The danger is not so great in the case of cast plaster; at least the possibility of imitating other materials is more limited. But I confess to a feeling of grave doubt when I see surfaces, inevitably uneven in modelled plaster, and other characteristics of that material deliberately sought after and reproduced in the moulds from which plaster of paris casts are taken. In saying this I am not forgetting that the clay of which the original for the plaster cast is modelled is very similar to the soft material of plaster in its working state. It is similar, but the conditions are different to this extent: that modelling in plaster must be done rapidly and without revision. The modeller in clay may, and if necessary should, revise and retouch his work because the material allows him to. It is a safe rule to take every advantage, except an undue advantage, which your material offers you. The delicate line between due and



CEILING AT RAKE MANOR.

GEO. P. BANKART.

undue advantage is just what gives the artist his opportunity. The only other safe guide is the craftsman's tradition, and there are few now living that can read the dead language in which that guide-book was written.

Perhaps I should guard myself from being thought to advocate a hard surface or laboured modelling for the moulds that are made for casting plaster. On the contrary, I think these qualities should be avoided, but without letting the modeller's admiration for the freedom and dash inherent in directly modelled plaster carry him into deliberate imitation of it. Every material has its own peculiar qualities, and it cannot be too often or too strongly enforced that, however

much one material may borrow from the forms suggested by another, it is always wrong and always leads to debased art to imitate or try to imitate one material with another.

The plain surfaces of a plastered room where much decorative plaster is used must not be overlooked. If left to the judgment of the trade worker his ideal is a dead, flat, smooth surface which has nothing in common with the other. So with his cornices and mouldings; all are shot with the desperate accuracy of his straight-edge and screeds. There is no need for, and it is better to avoid, such mathematical precision. The difficulty is that by taking away the poor workman's only ideal of good work he jumps to the



CEILING IN THE DINING-ROOM OF A COUNTRY COTTAGE.

WALTER GILBERT (BROMSGROVE GUILD).



Photo : Arch. Review Photo, Bureau.

CEILING, HOUSE AT MORETON-IN-THE-MARSH.

ERNEST W. GIMSON.

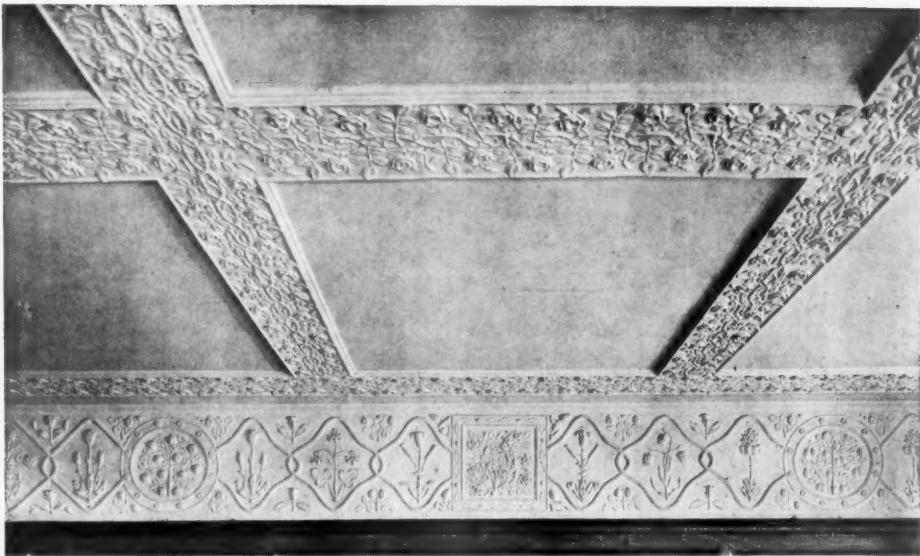


Photo : Campbell-Gray, Ltd.

THE LIBRARY, BORDEN WOOD, HANTS.

ERNEST GIMSON.

conclusion that you want bad work and that *anything* will do. It is difficult to suggest a remedy for the dilemma. It is really a question of training the craftsman to work more by the eye and less by the help of lines and straight-edges.

Some workers in plaster scorn the use of cast work altogether and exaggerate the rough and slap-dash treatment of the direct modelled work as a protest against what Mr. Laurence Turner calls the "finikin" work of the Adam period and against modern trade methods. This seems to me

a pity, as it gives a just occasion to the scoffer; and although greater licence may be conceded to the able craftsman, his disciples are but too apt to grasp the manner and not the spirit of the master's work, and carry such excess to absurdity.

Among things, just as among men, there are degrees of nobility, but no material except shoddy is intrinsically base. The hundred and one stamped wall-coverings which are now sold and used by the acre, often as a substitute for plaster decoration, have their merits. In fact I consider



DECORATION FOR A GUN-ROOM.

WALTER GILBERT (BROMSGROVE GUILD).



DRAWING-ROOM, "ASHGROVE," SEVENOAKS.

(The Chimneypiece is old.)

G. AND A. BROWN, LTD.

FRANK S. CHESTERTON, ARCHITECT.

their chief demerit is that they are so seldom made except to imitate something else—it may be match-boarding or it may be an Elizabethan ceiling, or stamped leather or Indian matting or tiles. Luckily the chief deception of this imitation is done in the illustrations of the trade catalogue, which the customer is invited to select from ; after the material is fixed, the deception is usually gone and only the futility of the design remains. Disregarding its treatment, the stuff itself has something to recommend it in our dirty town atmosphere; but, although a reference to it here is justifiable, to discuss it thoroughly leads beyond the question of the casts and moulds used by the plasterers. It raises the question of machine production in its relation to the craftsman—a wider subject than can be dealt with in these remarks.

Of all the examples of plasterwork illustrated here I believe I am correct in saying that not one represents the direct modelling of the plaster on the wall. I have not had the opportunity of seeing the actual plasterwork in all cases, but I know that Mr. Gimson's and I think that every example of Mr. Bankart, Mr. Jack, and Mr. Turner's is cast in plates, strengthened, it may be, with canvas and laths, and fitted together on the walls or inserted in the plaster there. The moulds for these casts are usually of plaster, and the model-

ling is done so as to allow the cast to leave the mould easily. Apart from the elaborate flower work of the Cardiff ceiling there are two simple examples among Mr. Laurence Turner's of "undercut" work. For such work the mould has to be made of jelly in order that it may be separated from the cast without breaking the projecting parts.

It is a pity that direct modelled work is not represented, but its absence is partly due to the fact that it is more costly, and most people prefer to have "a bigger show for their money" than can be got from the slower and more individual art of the man who works on the scaffold and takes lightly the discomfort of modelling upside down.

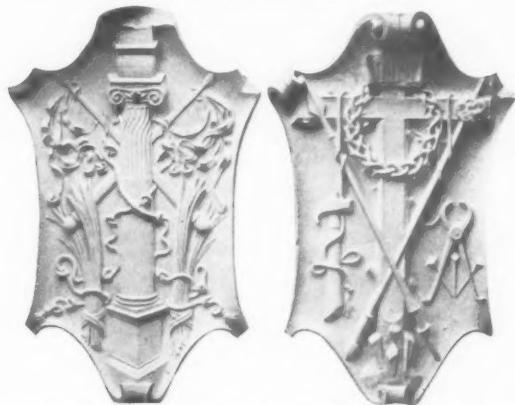
It may be asked, why should the designer and originator spend his time and crick his neck on the scaffold. Why, indeed? I do not say that he should, or always should, any more than that the architect should spend his time sawing the planks for the roof his brain may have conceived. But the mechanical part of this branch of the plasterer's craft requires no particularly high training. One sees the work of many youngsters in technical schools and evening classes which shows that but a little guidance and supervision would make them as deft at modelling plaster as they



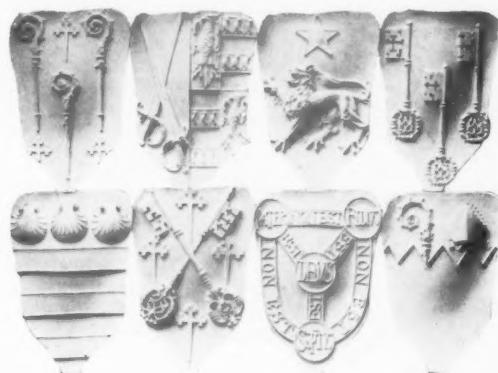
CEILING BY LAURENCE TURNER.



PANEL BY G. AND A. BROWN, LTD.



SHIELDS WITH THE PASSION EMBLEMS,
ST. BOTOLPH, ALDGATE.
J. DAYMOND AND SON. LATE J. F. BENTLEY, ARCHITECT.



COATS OF ARMS FOR SHIELDS IN COVE OF
CEILING, ST. BOTOLPH, ALDGATE.
J. DAYMOND AND SON. LATE J. F. BENTLEY, ARCHITECT.

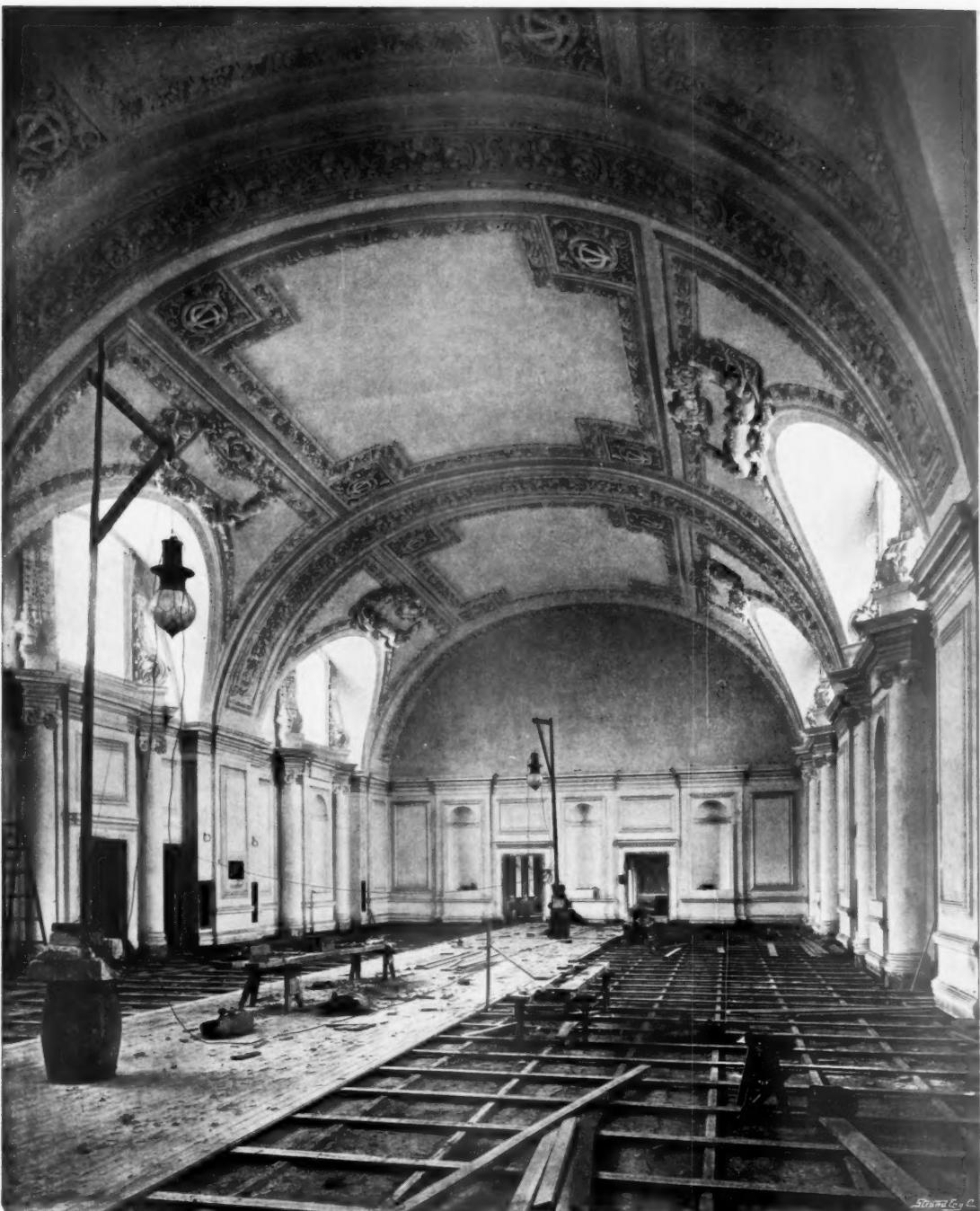


PLASTER FRIEZE IN SHORT REPEATS.
J. DAYMOND AND SON.

RICHARD M. ROE, ARCHITECT.



PANEL BY G. AND A. BROWN, LTD.



CARDIFF TOWN HALL.

GEO. P. BANKART.

Photo: Thos. Lewis.

LANCHESTER AND RICKARDS, ARCHITECTS.

are now at clay and wax. We cannot all be designers and originators, but even the humble executant can put life and humanity into work designed by his superior such as no reproductive mechanical process can. And he can do more. His skill will soon enable him to overcome the sudden emergency, the unexpected, which ever and again recurs in building. In so doing he

may even give the happy turn to the correction of a mistake without which no design is quite satisfactory. A slight defect, an imperfection, seems necessary to a work of art before it can be accepted as completely perfect. But woe be to him who would secure such defect either by carelessness or with deliberate intention!

F. W. TROUP.



PANELS FOR WALL DECORATION.
STEPHEN WEBB (G. AND A. BROWN, LTD.).
G. IRWIN, ARCHITECT.



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G. P. BANKART,



PANELS FOR WALL DECORATION.
STEPHEN WEBB (G. AND A. BROWN, LTD.).
G. IRWIN, ARCHITECT.

The Eye Infirmary Dispensary, Charlotte Street, Glasgow.

A. N. Paterson, Architect.



HIS building forms the East-End Branch of the Glasgow Eye Infirmary. The old house shown in the general view was designed, along with others on both sides of the street, by Robert Adam, and for long served very inadequately, first as an hospital and latterly as an out-patients' dispensary for that institution. It is still retained with the intention of remodelling it internally—for which plans have been prepared—to accommodate the in-patients of this district, when a connection from the dispensary to the wards would be obtained by an open covered-way leading from a passage between consulting and surgeons' rooms. The ground slopes rapidly from front to back of the old building, and the basement storey of both old and new portions is consequently above ground level. The new buildings were designed to harmonise as far as

possible with the old. The walls are of white freestone from Giffnock quarry; the pillars on either side of the main entrance of red freestone from Corsehill. The apparent sagging of the cornice over these, by contrast with the curved line of that under the dome (more apparent in the photograph than in reality), shows the lack of an architectural refinement which might have been usefully employed to correct it. Internally the walls are faced and partitions built with glazed bricks with rounded corners to these and all doors, facings, &c. The accommodation is that required for the examination and treatment of out-patients suffering from diseases of the eye, and is so arranged that the passage of the patients is continuous from entrance to exit, without any crossing of traffic or retracing of steps. Surgeons' private rooms and caretaker's house are also provided, each with a separate entrance. The principal contractors were, for mason-work Messrs. Alex. Muir & Sons, and for joiner work Mr. Alex. Laird, both of Glasgow.

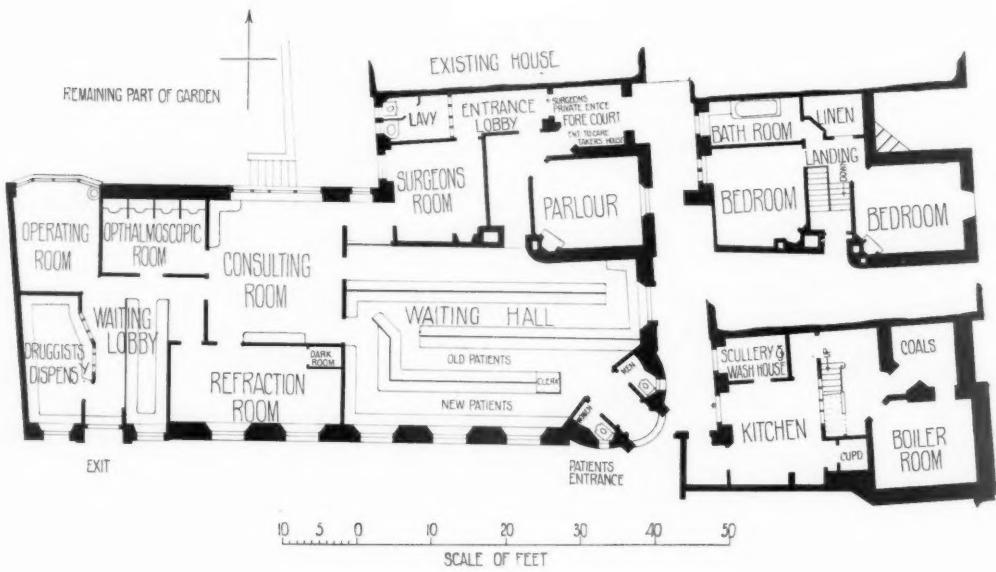




Photo: Aman.

THE GLASGOW EYE INFIRMARY DISPENSARY, CHARLOTTE STREET.

*Photo : Annan.*

GLASGOW EYE INFIRMARY DISPENSARY, CHARLOTTE STREET.
THE PATIENTS' ENTRANCE.

Some Sculptural Works by Nicholas Stone.—III.



In the accession of Charles I. Stone received a patent from that monarch to act as master mason and architect at Windsor Castle (Rymer's "Fœdera," XVIII. 675); no work of his, however, is recorded prior to the year 1630, when a new fountain of very wonderful design is said to have been erected by "His Majesty's Mason" in Portland stone, to which was added the "Statue of Hercules wooring of Antæus, as if by squeezing of him the water came out of his mouth" (Ash. MSS. 1125). In 1633 the old banqueting house of the reign of Elizabeth was pulled down to make way for one which was to be designed and executed by Nicholas Stone; but although Mr. Poynter, in his essay on "Windsor Castle," states that it was completed by him, some authorities of the subject say that it is very doubtful if it was ever executed. Other work here consisted of carving three cartouches for the balcony of the

room in which Henry VI. is said to have been born; supplying a chimney-piece in 1633; and a great quantity of stone and marble at various times for paving, repairs, &c. There are still a few remains of Renaissance stone carved in all probability by Stone's workmen for parts of the above-mentioned work, which include a cartouche



MONUMENT OF LADY CATHERINE PASTON,
NORTH WALSHAM, 1629.



MURAL TABLET TO ORLANDO GIBBONS,
CANTERBURY CATHEDRAL.
VOL. XXIII.—A A

and a portion of a coat-of-arms, and are said to have formed part of the gateway which existed on the terrace about the time of William IV.

At Canterbury Cathedral Stone erected a mural tablet to Orlando Gibbons, the King's Organist, in 1633; it is situated on the north aisle of the nave, and is composed of a bust of the famous musician in white marble under a canopy formed by a curved pediment, and surmounted by the arms of Gibbons, who was thought to have died of the plague; this was, however, disproved at the inquest held by Dr. Poe and Dr. Domingo, who issued a certificate to that effect, quoted from the *Athenæum*, November 14, 1885, by a writer in the *Musical Times* for February 1, 1901,



MONUMENT OF SIR EDMUND PASTON,
NORTH WALSHAM, 1635.

who also gives the following free translation from the Latin inscription on the tablet :

"To ORLANDO GIBBONS, of Cambridge, born among the muses and music ; Organist of the Royal Chapel ; emulating by the touch of his fingers the harmony of the spheres ; composer of many hymns which sound his praise no less than that of his Maker ; a man of integrity whose manner of life and sweetness of temper vied with that of his art ; being summoned to Dover to attend the nuptials of King Charles and Mary, he died of apoplexy, and was conveyed to the Heavenly choir on Whitsun Day, A.D. 1625. Elizabeth, his wife, who bore him seven children, little able to survive such a loss, to her most deserving Husband hath, with tears, erected this monument."

From 1629 to 1635 there are continual references in Stone's diary to statues, monuments, chimneypieces, and sundry articles for decoration and garden use sent to Norfolk for Sir Edmund Paston, of Oxnead. A tomb for Lady Catherine Paston was sent in 1629 to North Walsham Church, which cost £340, the inscription to which reads :

To the reviving memory
Of the virtuous and right worthy
Lady Dame Katherine Paston,
Daughter unto the right Worp^h Sr.
Thomas Knevitt Knight and wife to
Sir Edmund Paston Knight with
Whome thee lived in wedlock 26
Yeares and had yssue two sonnes
Yet surviving vizt William & Thomas
She departed this life the
10th day of March 1628 and lyeth
Here Intombed expecting
Joyful Resurrection.

The family of Paston is of very ancient origin. The tomb to Beatrice and Clement Paston is dated 1619. The tomb to Sir William Paston, Kt., *obit* 1608, was erected by one John Key, of London, a freemason, for £200. The effigy is in armour, 5 ft. 6 in. long, arrangements for its execution being made the year previous to the knight's decease at the advanced age of eighty. The family was of great importance during the reigns of Elizabeth and James, and the old hall which stood near the church had a well in the inner court. From "Excursions in Norfolk," 1818, published by Longmans, Hurst, Rees & Co., we learn that "the buttery hatch with the hall was standing in 1739, but the chambers over it and the chapel were in ruins." Sir William married a daughter of Sir Edmund Berry, and the Berry arms adorned the head of the door leading to the great staircase from the hall. In 1632 a marble chimneypiece was sent to Oxnead costing £80, accompanying the following statues, &c. : A statue of Venus and Cupid, £30 ; statues of Ceres, Hercules, and Mercury, for £50 ; a small chimneypiece "in a banking house, £30 ; a Rance marbell tabel with a foot, £15 ; and divers other things sent don to him from time to time as paintings, armes, &c." In 1635, on April 2, a tomb for Sir Edmund is recorded consigned to the Right Worp^h William Paston, Esq., which cost £100, and a statue of Jupiter, £25 ; the three-headed dog "Cebros" on a pedestal, £14 ; and many other minor things. The following year a bill for £150 is recorded as having been sent to Mr. Paston and a tomb for Lady Paston, "his dear wife," for £200 ; and further, in 1641, three statues were sent him, "the on of Apollow, Deano and Juno agreed for £25 a pece with pedestalls." Upon the dissolution of the house of Paston many statues, &c., were removed to Blickling Hall by the Earl of Buckingham.

In 1629 Stone constructed a monument to Sir George Copen in Old St. Martin's-in-the-Field's Church for £40, but this tomb was "repaired away" by Gibbes, together with that erected to Stone's own family. The following year Stone's work included the tomb to Captain Gibson, built for £100, to the order of Sir Robert Knollys, and that to Sir Charles Morrison at Watford, already referred to, also one at Charlton Church, near Greenwich, to Sir Adam Newton, which was formerly in the north chancel, but is now at the west end of the south aisle, for which Sir David Cunningham paid £180. The Manor House which has been ascribed to Inigo Jones's earlier work in 1607-12 was built for Sir Adam Newton, who appointed Sir David Cunningham executor to his will, bequeathing a sum of money to rebuild the church and add a new tower, which work was



Photo: Sansbury.

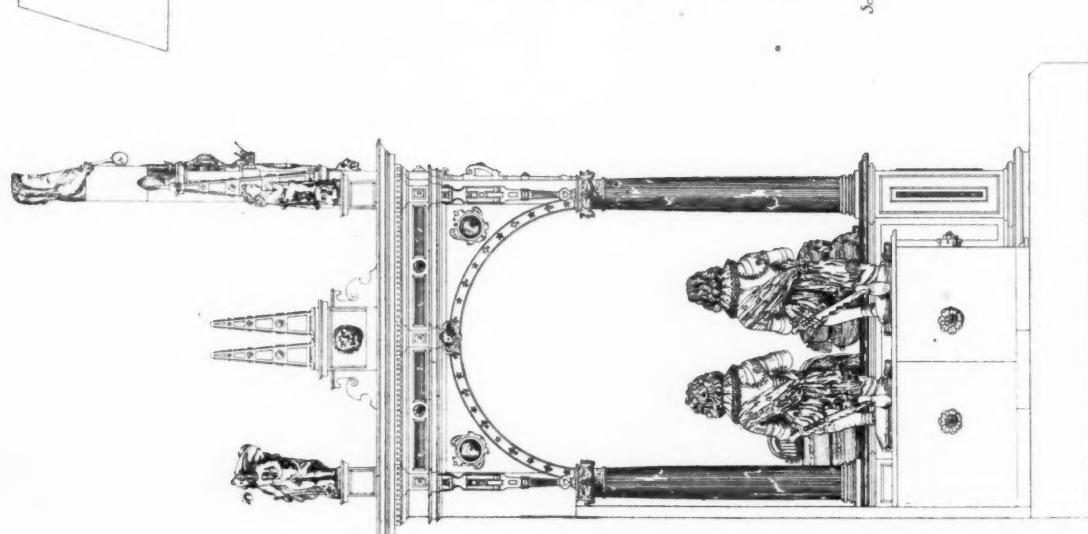
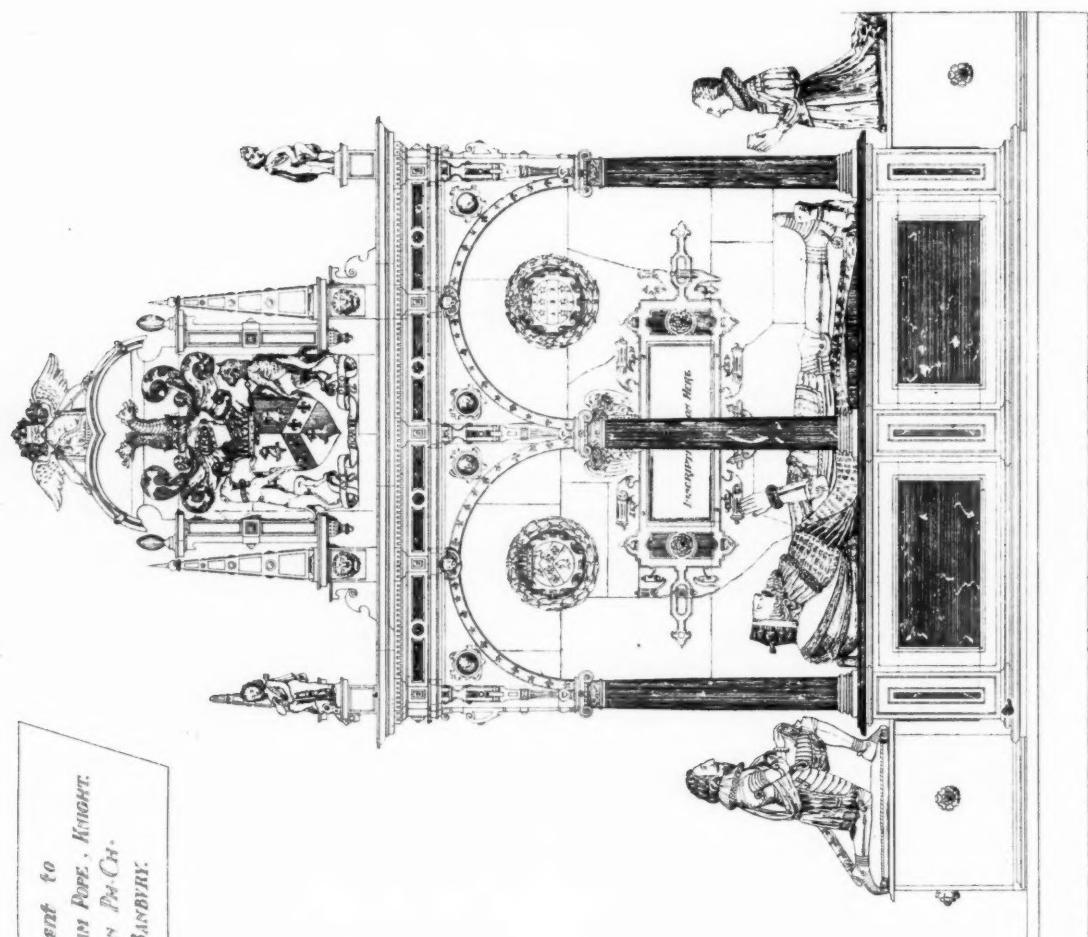
MONUMENT OF SIR WILLIAM POPE, WROXTON CHURCH, 1632.

done in 1640. Sir David Cunningham was Master of the Works of King James in Scotland, and it is not improbable that he introduced the work at Holyrood to Nicholas Stone, who refers to him as "my nobell friend." Sir David was also Cofferer to Prince Charles, created baronet of Nova Scotia on November 25, 1630, and buried at Charlton in February 1658. It is quite possible that Stone may have assisted Inigo Jones at Charlton Manor House towards the latter part of its building, and executed chimney-pieces and garden ornaments to Sir Adam Newton's orders from time to time.

A monument to Lord Sliford is mentioned under date July 6, 1631, costing £68 6s.; but the *chef d'œuvre* of this period is perhaps the monu-

ment in the chancel of Wroxton Parish Church, near Banbury, to Sir William Pope, mentioned by Beesley to be the handiwork of Nicholas Stone; it was erected about 1633. The roof or ceiling is flat and coffered on the soffit, having gilt Tudor roses of bold projection as pendants; it is constructed by means of slabs of alabaster about 9 in. wide by 1 in. thick, extending from back to front and resting upon the cornice. All the features and details are beautifully carved in alabaster and marble. The effigy of Lady Anne is recumbent behind Sir William Pope, his two sons kneel at the head, and at the foot is his only daughter Anne, upon the birth of whom Richard Corbet (afterwards Bishop) wrote a humorous rhyme, on

344 *Some Sculptural Works by Nicholas Stone.—III.*



MEASURED AND DRAWN BY A. E. BULLOCK.

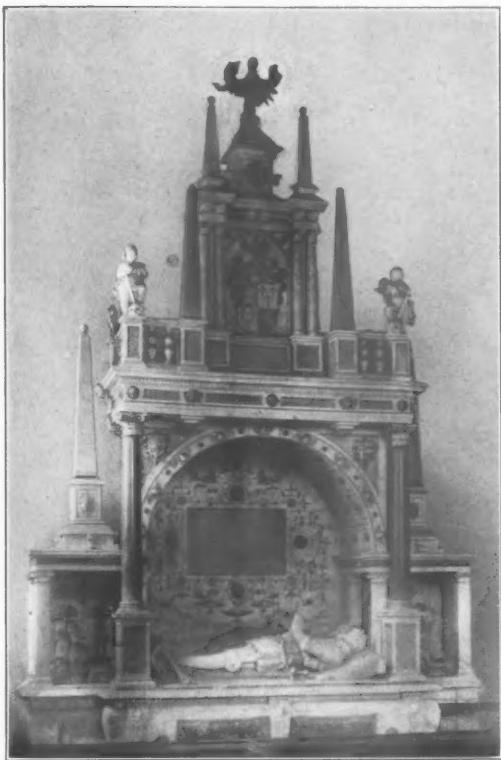


Photo: M. Fleetwood.

MONUMENT OF GEORGE REED, BREDON

the occasion of the visit of James I. to Wroxton Abbey. Sir William Pope, first Lord North, was the son of Sir Thomas Pope, founder of Trinity College, Oxford; he was created Baronet of Bellturbet and Earl of Downe in 1629, and was Keeper of the Privy Purse to Queen Elizabeth. He built the abbey on the remains of a priory in 1618. His wife, who died in 1625, was the daughter of Sir Owen Hopton. This monument is very sumptuously designed and gilt, and reminds one of the passage from Handel's "Samson"—

"Let the bright Seraphim in burning row
Their loud, uplifted angel-trumpets blow;
Let the cherub hosts, in tuneful choirs,
Touch their immortal harps of golden wires."

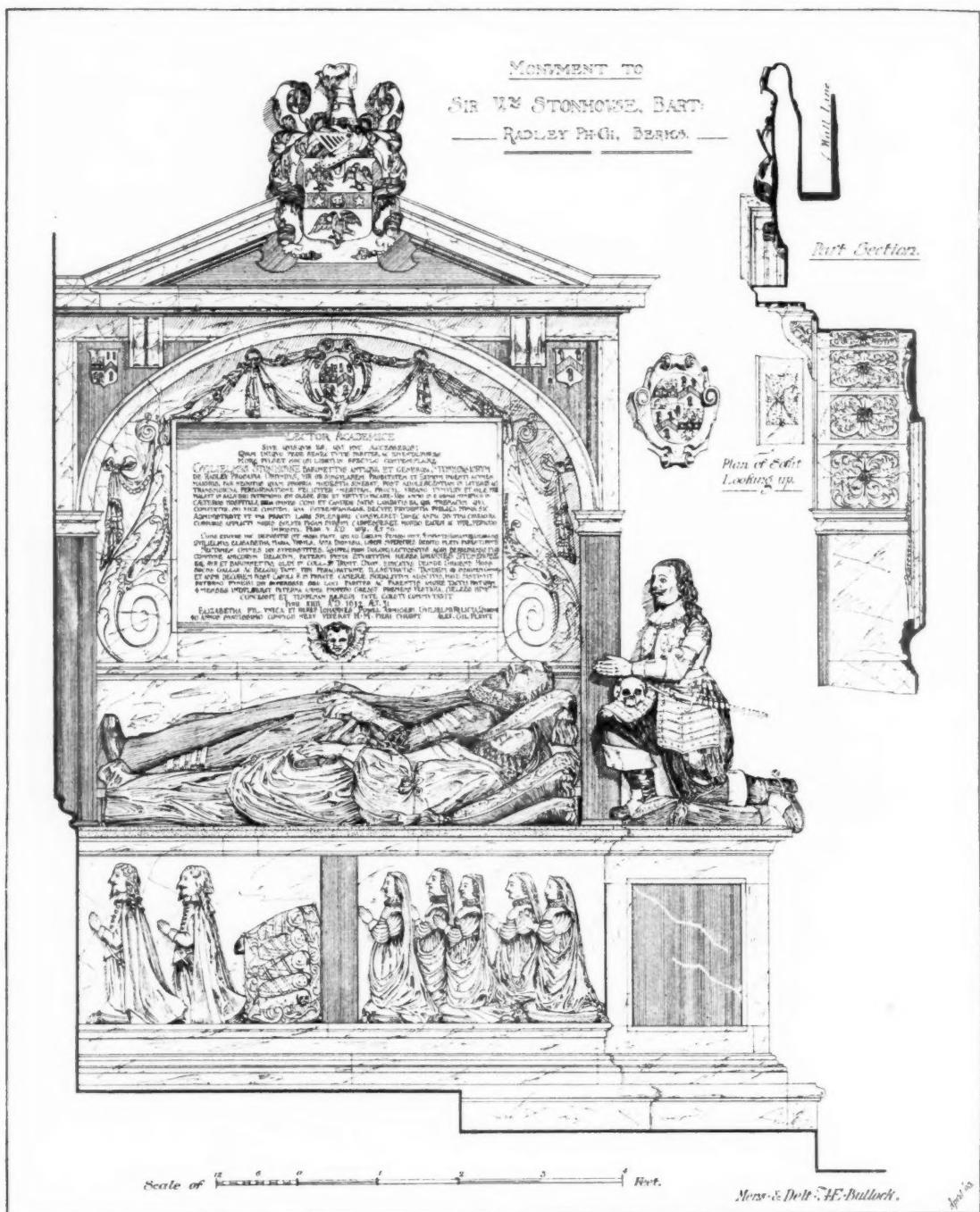
The monument to George Reed, at Bredon Church, Worcestershire, although not authentically ascertained as the work of Stone, so closely resembles his Wroxton example and the tomb to Sir William Stonhouse at Radley, Berkshire, in many corresponding details, that it is thought advisable to include it here. The effigy of George Reed in plate armour

is recumbent under a single arch, the inscription at the back is surrounded with a tasteful design of festoons and late strapwork, and above are the arms on a panel: it is a lofty erection, surmounted by an eagle carved in wood.

From 1631 to 1633 Stone designed and made additions to Cornbury House, near Oxford, and executed the three gates to the Physic Garden at Oxford for the Earl of Danby for the sum of £1,000. Stone says he made thirty-three visits in two years. Both York Stairs and the porch to St. Mary's Church have been subjects of much controversy as to the origin of the design, but there is now little doubt that Nicholas Stone was responsible for each of them. A good illustration of the latter is to be found in Mr. Jackson's "St. Mary's Church," Oxford. The bust of Sir Thomas Bodley at Merton College Chapel, Oxford, is of Stone's work, and cost £100; this is of marble, surrounded by books and other emblems of study and science, beneath a triple canopy in the ante-chapel near the altar. The monument in Magdalen College Chapel to the Littletons, who lost their lives in the River Cherwell, is also by Stone: they were immortalised by Cowley. Stone's cousin, Gabriel Staces, superintended most of these works, particularly the



MONUMENT OF SIR WILLIAM STONHOUSE, RADLEY CHURCH.



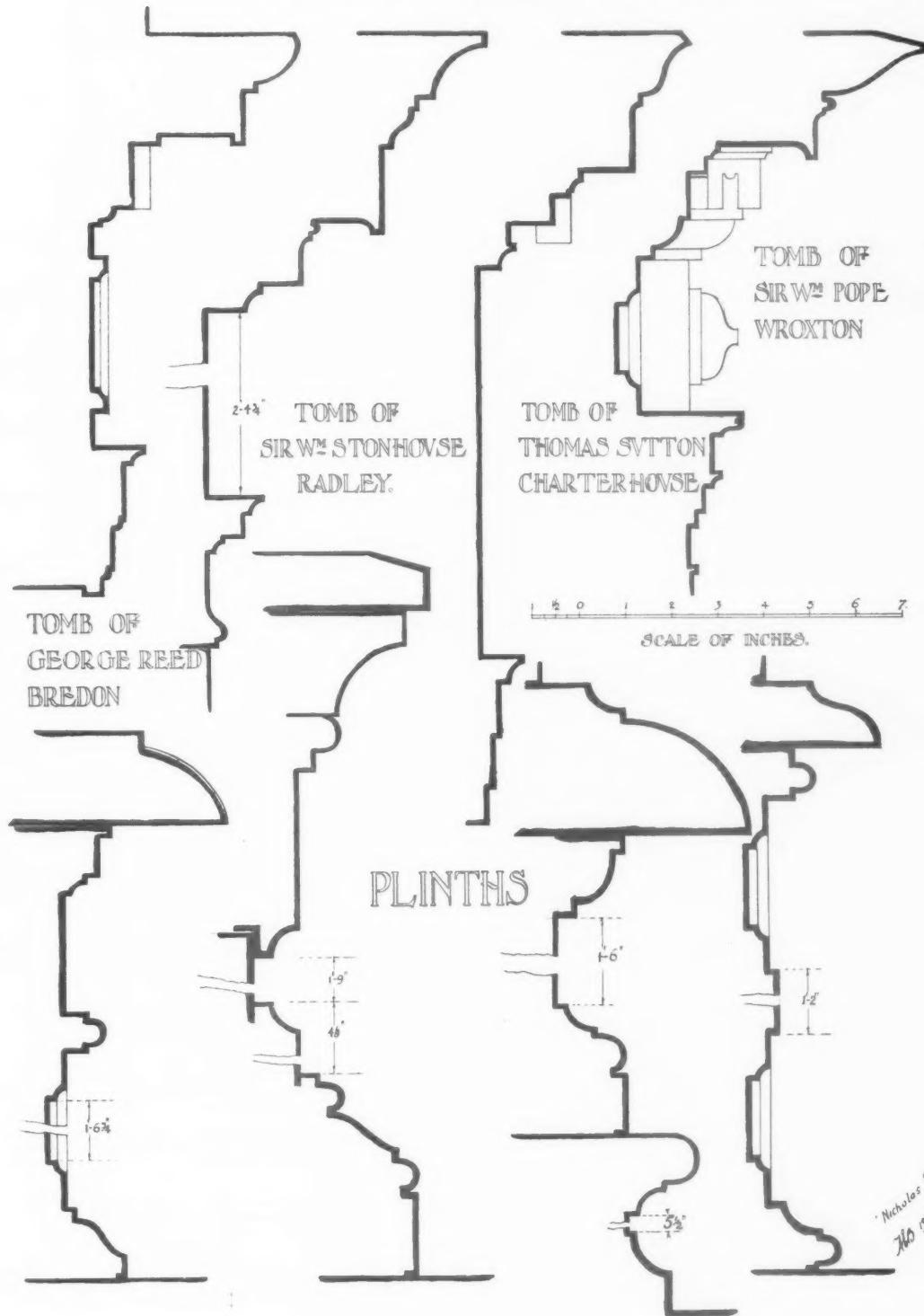
monument to Sir William Stonhouse, towards which he is recorded to have received at the hands of Lady Stonhouse £30, on May 27, 1633, the whole amount being £120.

Sir William Stonhouse was born in 1555, created baronet in 1628, and married Elizabeth, daughter and heiress of John Powell, of Fulham. On the right hand kneels the eldest son, Sir William, who is represented in the dress of the reign of Charles I.

The other children are carved in the front of the monument, a very favourite method of immortalising them when the number exceeded two or three. Those shown on a pillow have evidently died at birth. The Latin inscription was written by Alexander Gill, D.D., head master of St. Paul's School, London, tutor and friend of Milton.

There are a few examples attributed to Stone which certainly have a close resemblance to his

MARBLE CORNICE PROFILES





THE TANFIELD MONUMENT, BURFORD CHURCH.

Photo H. Irving.

work; such are the Tanfield tomb at Burford; that to Sir William More in St. Nicholas Church, Guildford, and the Suckling tomb at St. Andrew's Church, Norwich. One to the "father and mother" of Sir Thomas Monson occupies a mausoleum recently renovated by the late Viscount Oxenbridge at South Carlton Church near Lincoln; it is now,

£101,300 for the alterations, which proceeded intermittently until the outbreak of the Civil War, when the balance was commandeered by the State. A very elegant font bowl saved from the fire here, which in all probability is from Stone's chisel, has now been placed in All Hallows Church, London Wall, on a very inelegant pedestal.

ALBERT E. BULLOCK.

however, in a very dilapidated state, and in parts supported by iron columns; many of Stone's monuments have, however, fallen into like decay through the want of a little care.

In addition to the arches mentioned at Oxford, York Stairs on the Embankment for George Villiers, Duke of Buckingham, and the Water Gate at Old Somerset House, Stone was responsible for the arch made for Beaufort House, now removed to Lord Burlington's Villa at Chiswick; the gate piers at Lord Ilchester's seat, Holland House, Kensington; and probably the piers to Ashburnham House, Westminster, and Lindsey House, Lincoln's Inn Fields.

The west front to old St. Paul's Cathedral was designed by Inigo Jones, and carried out by Nicholas Stone, by whom it was commenced in 1633. In order to obtain an effective approach Jones demanded the demolition of St. Gregory's Church, but suffered much opposition from the parishioners. The portico was composed of twelve Corinthian columns, each 40 ft. high, occupying a space 200 ft. long by 50 ft. deep. Mr. H. Inigo Triggs, in his article on Inigo Jones (*Builders' Journal*, April 26, 1899), says that Archbishop Laud raised

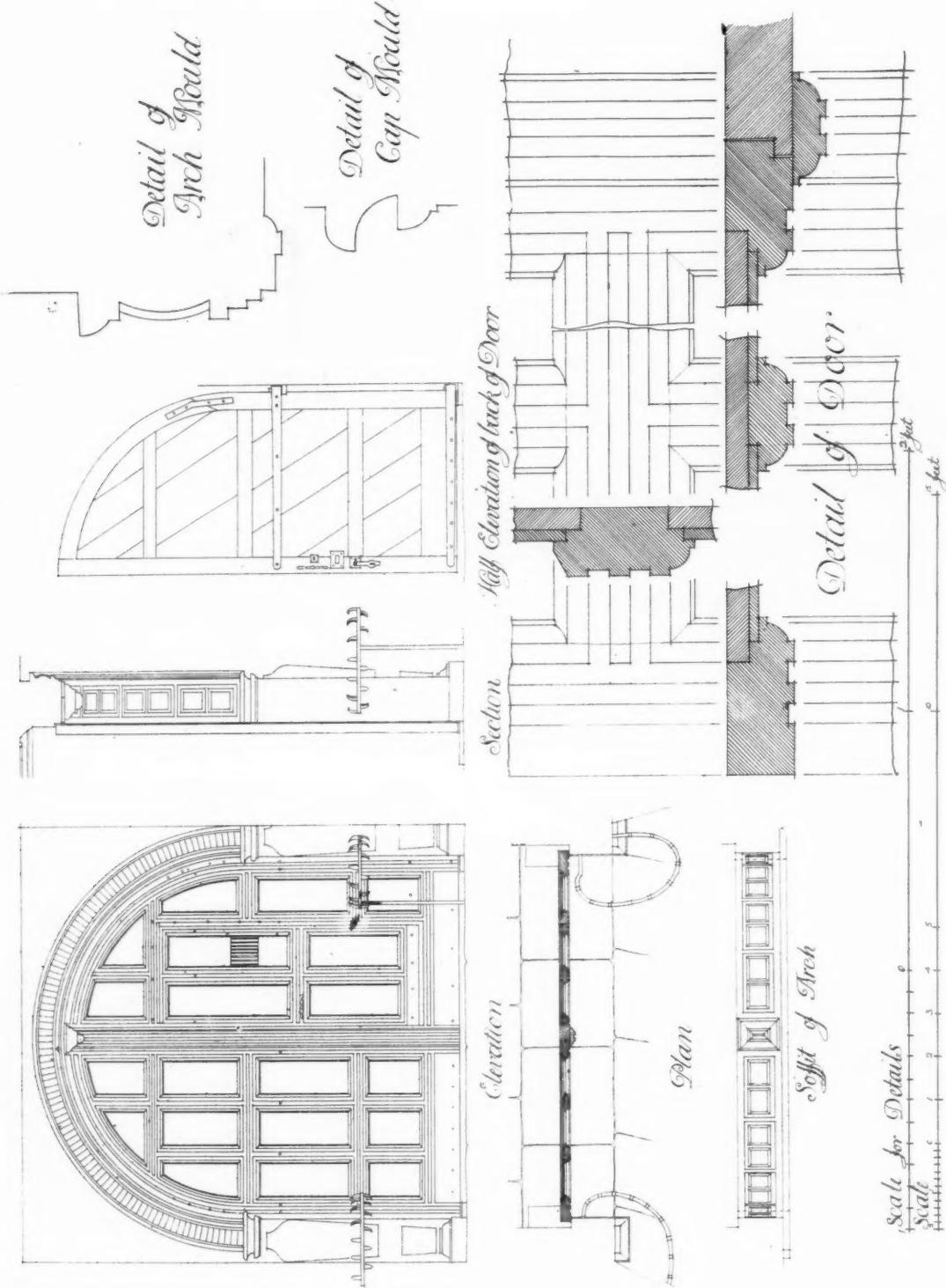
The Practical Exemplar of Architecture.

XXIII.



THE GATE, STAPLE INN, HOLBORN, LONDON.

Photo : Half-Tones, Ltd.



THE GATE, STAPLE INN, HOLBORN, LONDON.
MEASURED AND DRAWN BY H. A. MCQUEEN.

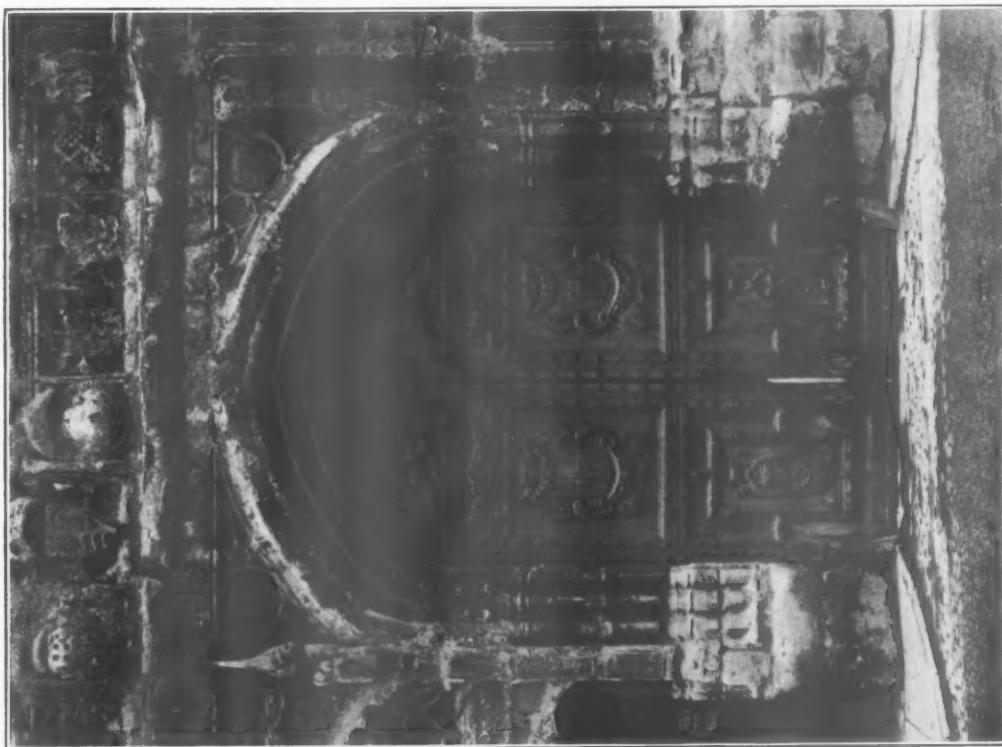


Photo : J. G. Charlton.

GATE TO THE CLOSE, CANTERBURY.

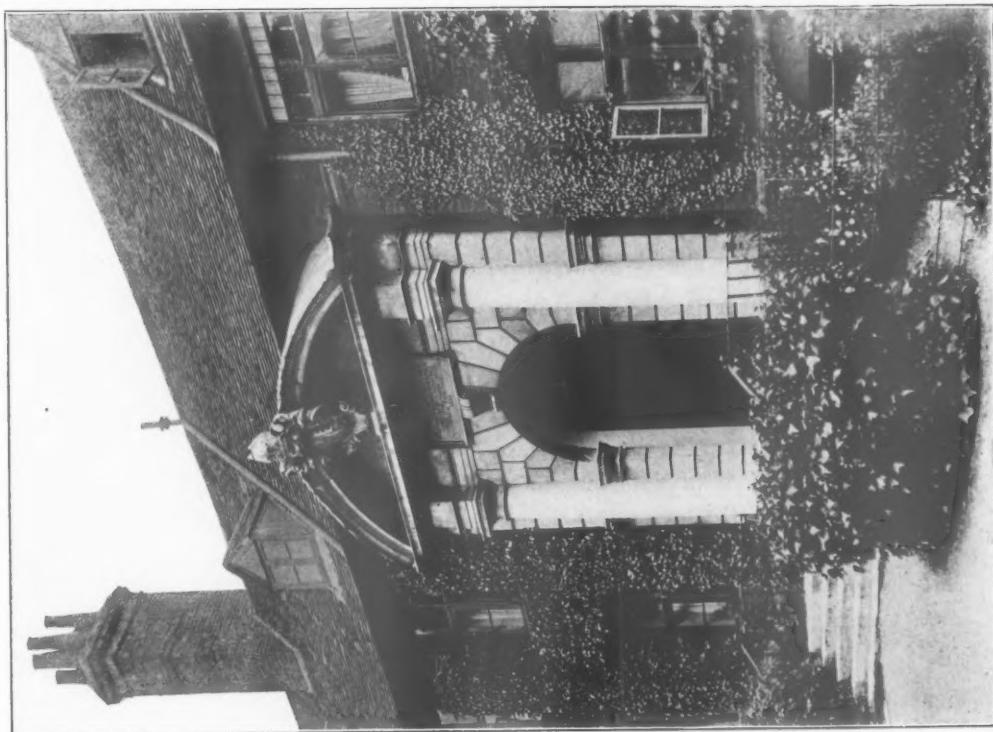


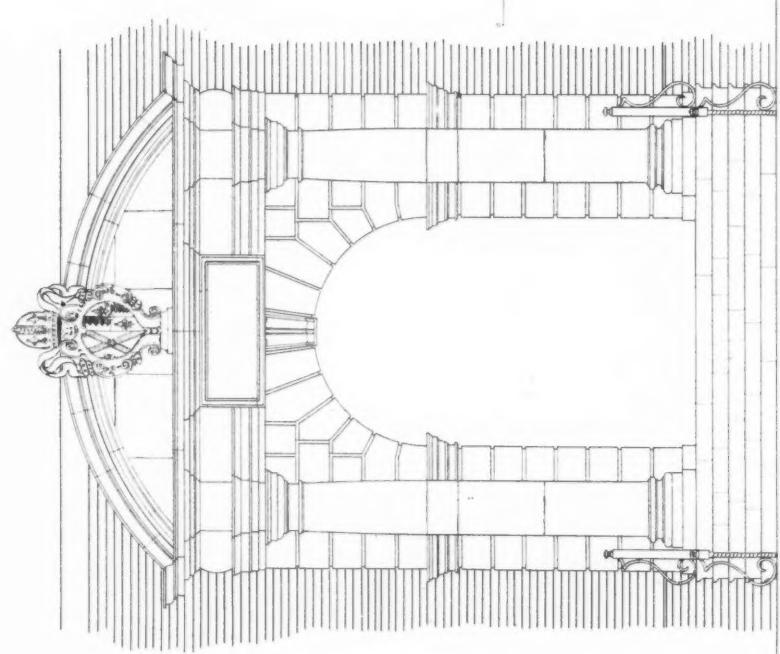
Photo : C. H. Freeman.

BROMLEY COLLEGE; THE MAIN ENTRANCE.

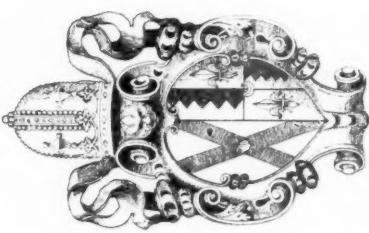
BROMLEY COLLEGE, KENT.

DETAIL OF ENTRANCE TO GOLDEN FRINGE

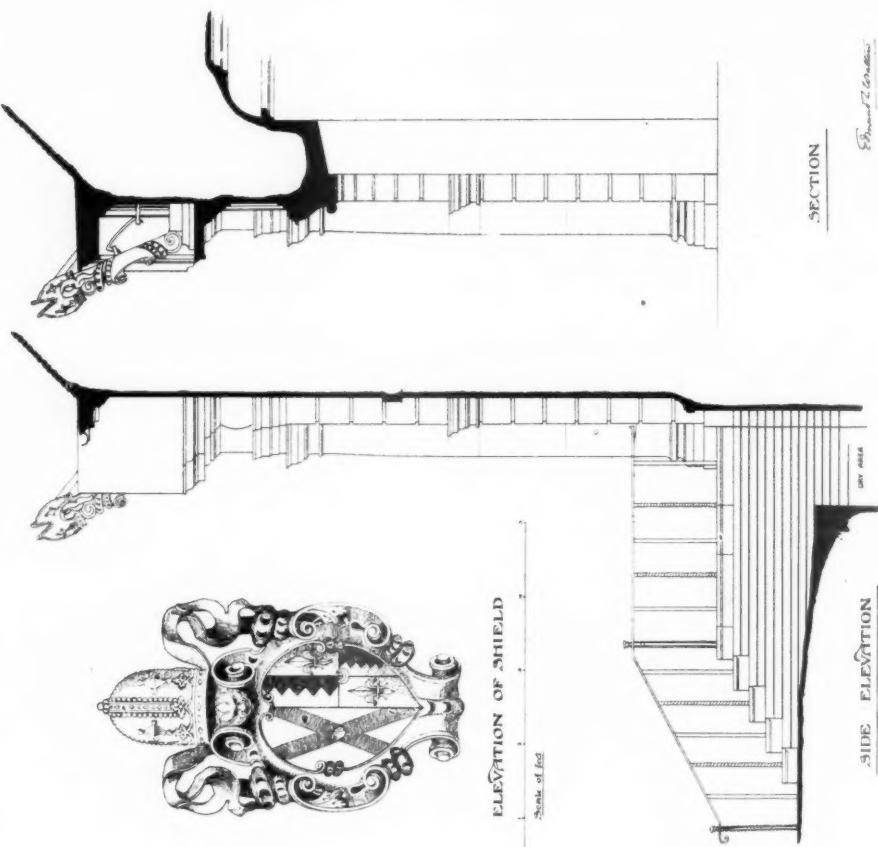
SCALE OF FEET



ELEVATION OF SHIELD



Scale of feet



FRONT ELEVATION

SIDE ELEVATION

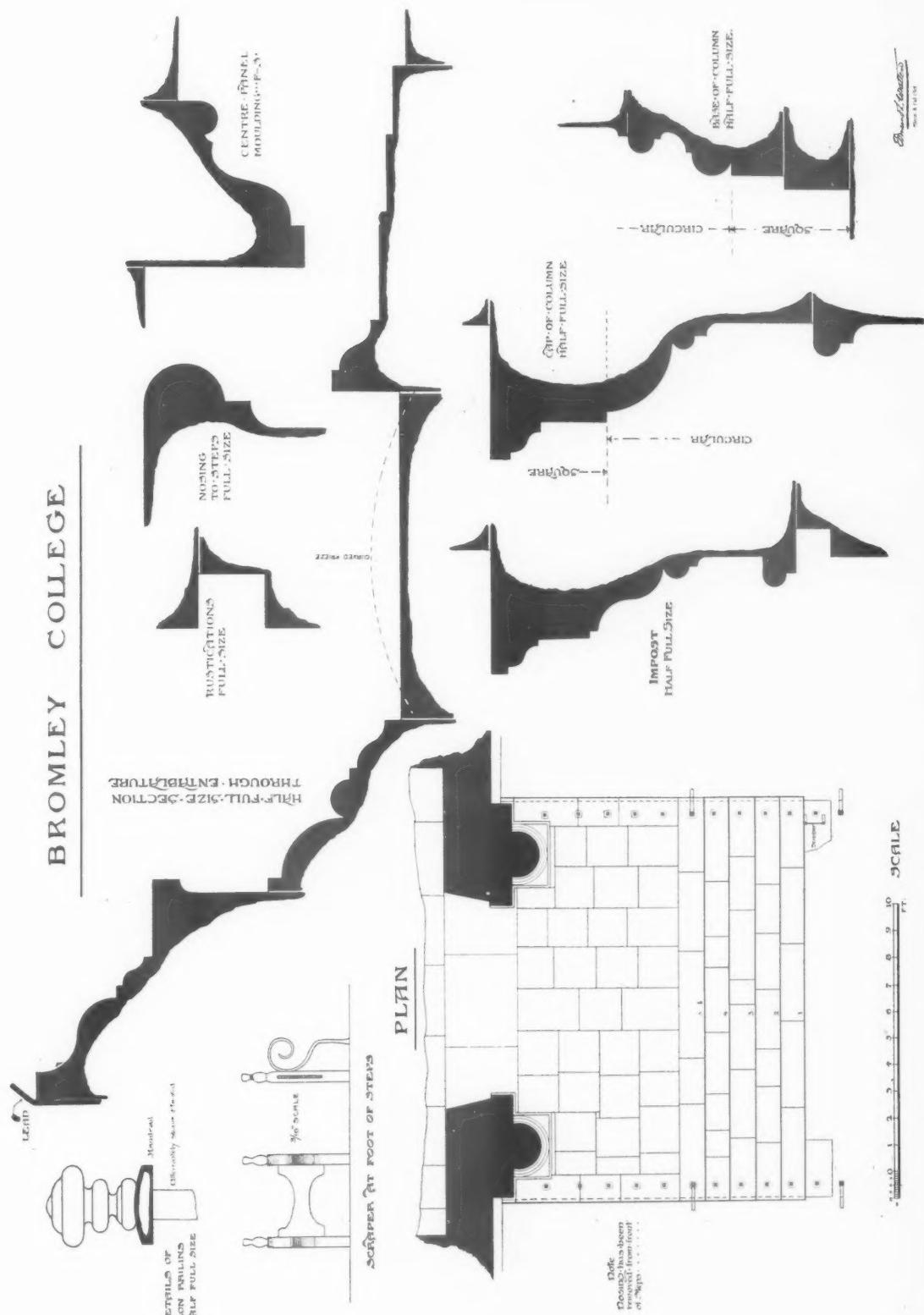
SECTION

MEASURED AND DRAWN BY EDMUND L. WRATTEN,

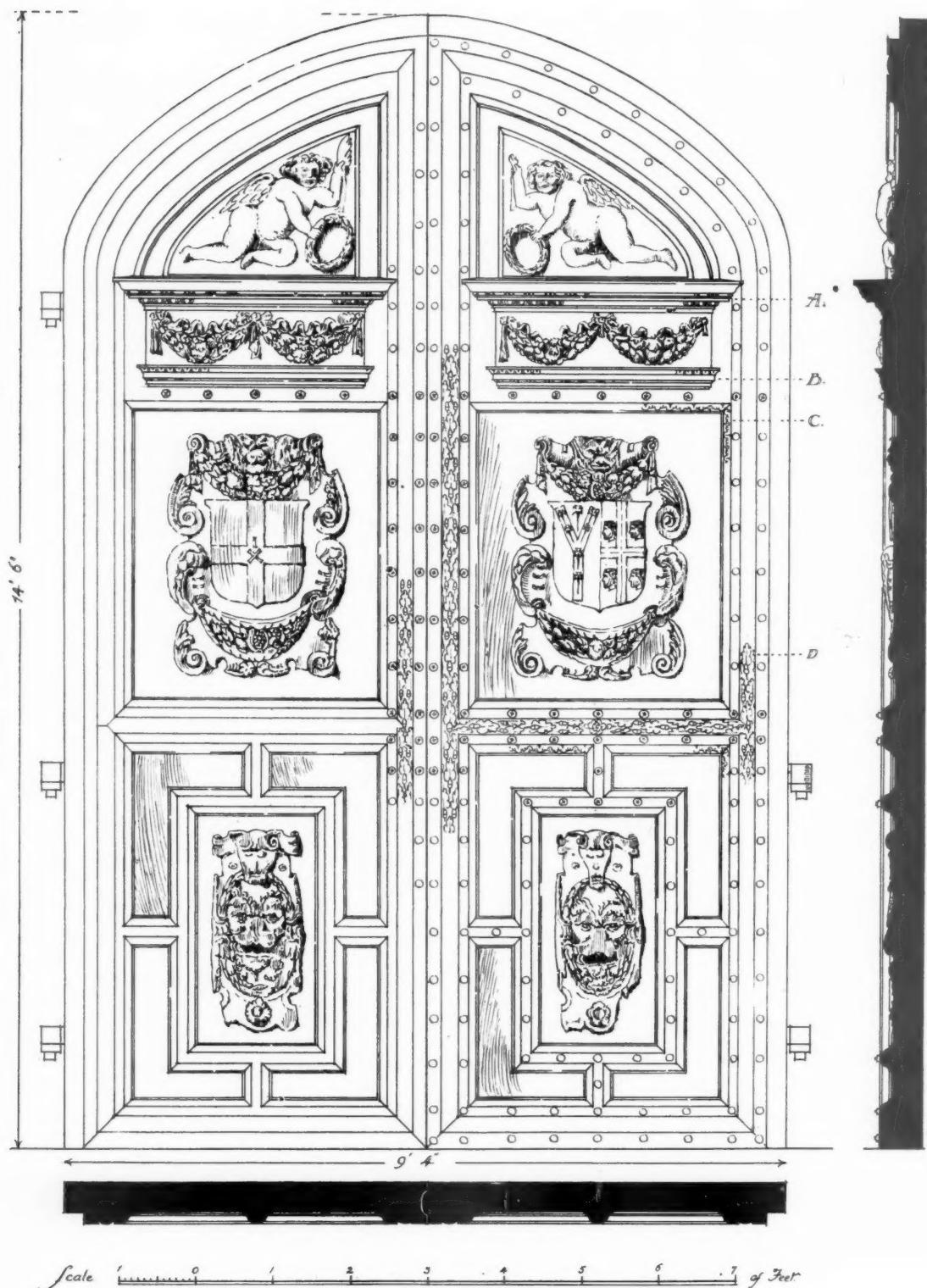
Architectural Draughtsman

Architectural Draughtsman

Architectural Draughtsman

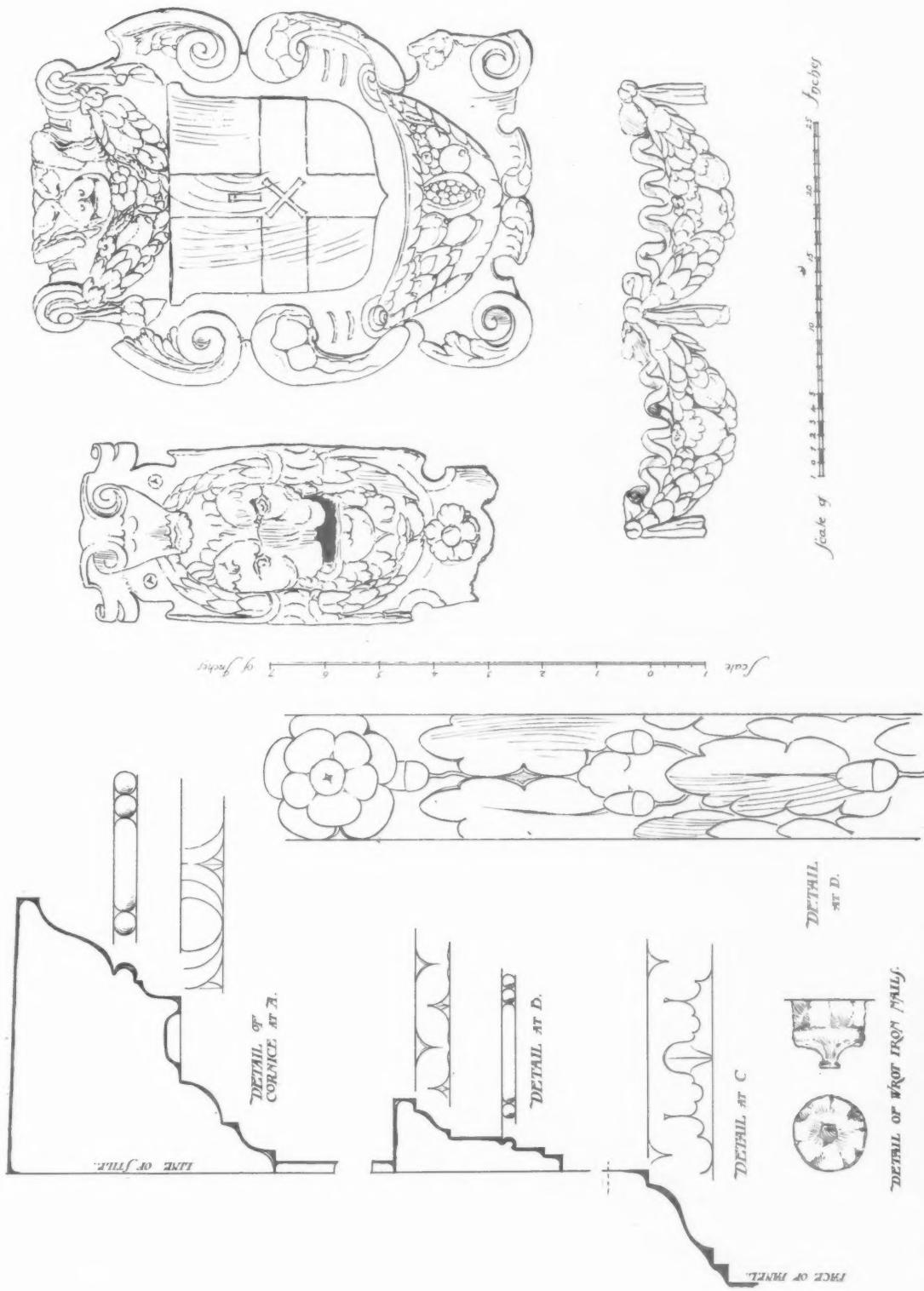


MEASURED AND DRAWN [BY EDMUND L. WRATTEN.

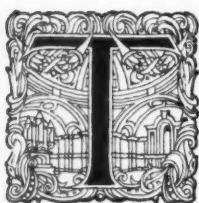


GATEWAY TO THE CLOSE, CANTERBURY.

MEASURED AND DRAWN BY R. L. WALL.



Notes from Paris—The Salon.

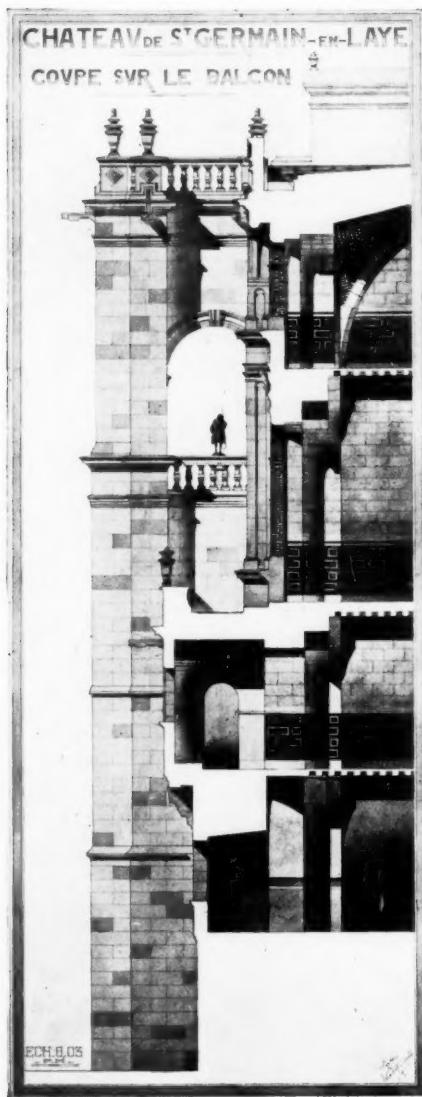


THE Salon of the Society of French Artists is much more important than that of the Fine Arts, not merely on account of the greater number of works exhibited, but because it is more Academic; and if it has fewer masterpieces it has also fewer inferior works, the general standard being fairly uniform. We can, however, among the large number of works exhibited pick out some which are of particular interest as relating directly to Architecture. For example, in painting there are numerous decorative canvases, and in sculpture

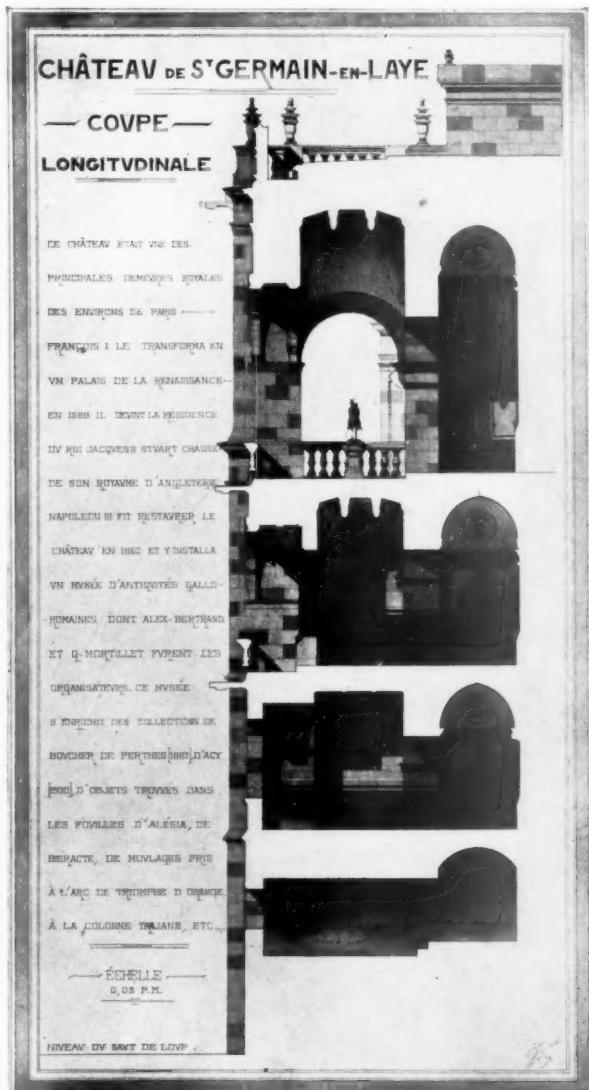
many monuments which are intended for ornamenting parks or squares, or which immortalise a man or an idea. The decorative arts may be passed over in silence, as they are represented only by jewels or laces.

ARCHITECTURE.

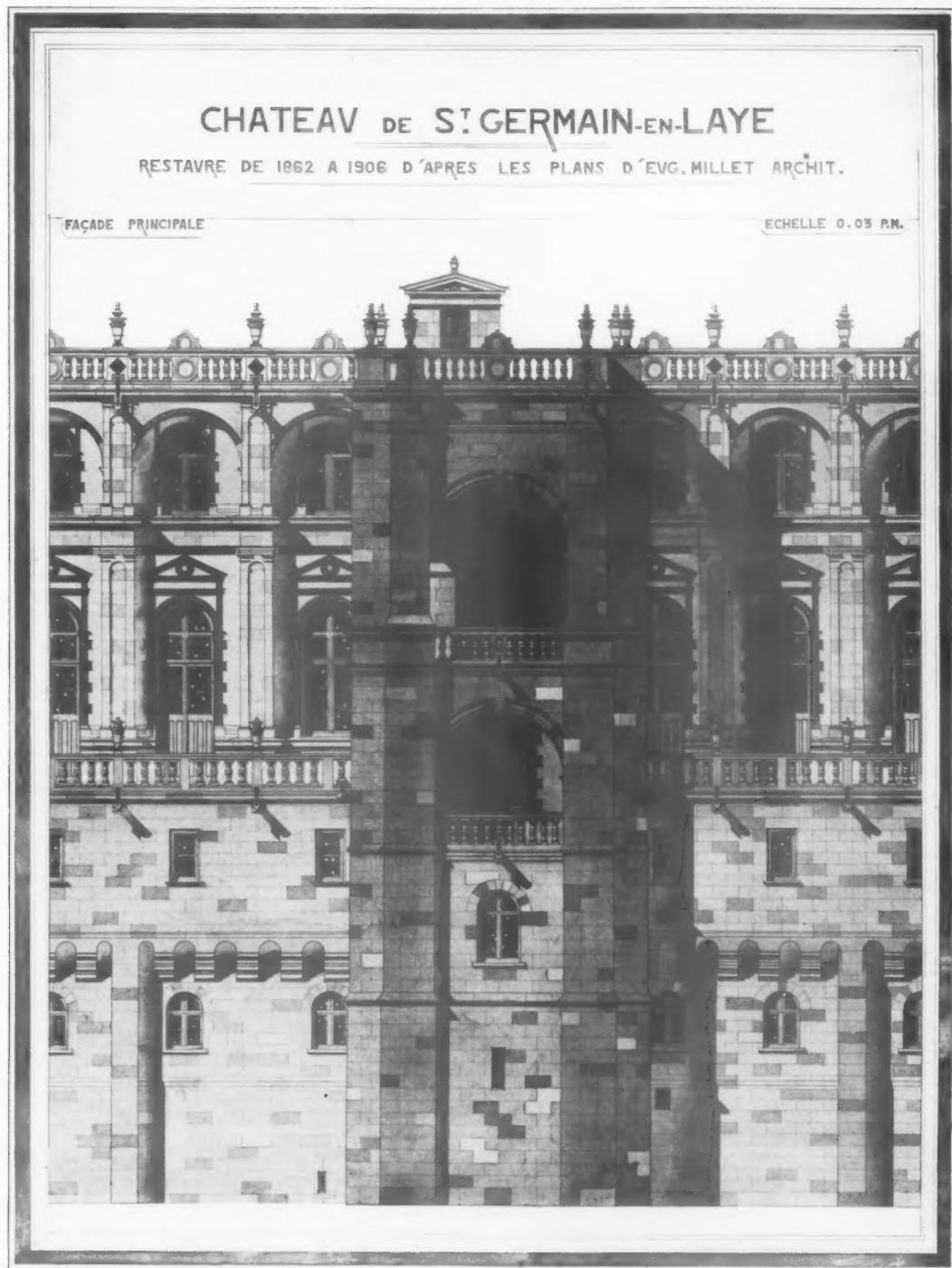
Monsieur Ferlié has prepared a very careful plan of the castle of Saint-Germain-en-Laye, which was much talked about two years ago at the International Congress of Architects in London, 1906, and will therefore be of interest to English readers. A very modern plan by Monsieur Drouet shows some popular Roman baths with large



MEASURED AND DRAWN BY M. FERLIE.



(The Salon, 1908.)



MEASURED AND DRAWN BY M. FERLIE.

(Salon, 1908.)

piscina, gymnasia, &c.; indeed, one could not meet with their equal in any part of Paris, and the artist must have received his inspiration from England. MM. Dehault and Imandt each exhibit plans of a theatre for Lille (Nord). In each we feel the artist is endeavouring to produce an effect of vastness, and to make very spacious corridors and exits, too spacious even for the

house itself, which is not as large as it should be. The same defect occurs in the plan of Monsieur Bousois, whose office for *The Times* is an immense building for a newspaper in an American town. The windowless façade is terrific, and on it can be read in huge characters the latest news, the whole being lit up at night by very powerful lights. The proportions of the building are



"ARCHITECTURE" (STATUE COMMISSIONED BY THE FRENCH GOVERNMENT).
M. LANDOUSKI, SCULPTOR.

(Salon, 1908.)

perhaps exaggerated, but the different parts stand out clearly.

The reconstruction of the Château de Clagny by Monsieur Harlay is the work of both an artist and an archæologist. The author has, with the help of old documents, managed to "do again," so to speak, the work of Mansard. The plan is so thoroughly in the style of the period that we are reminded of Blondel and Perrault.

We return to modern times with Monsieur Martinet, who exhibits plans, façades, and photographs of the Hotel Regina which he constructed at Biarritz. It is a building in which nothing has been neglected which could contribute to comfort. The façades are well-proportioned, and certain details, such as the shelter over the entrance, stand out well.

Thoroughly English, Mr. Mitchell's country houses near London are at the same time pretty and convenient. We must acknowledge once again, in comparing these cottages with all the plans of the same character designed by architects in different countries, that English architects alone understand how to unite picturesque simplicity with interior comfort in country houses.

SCULPTURE.

The work ordered by the State from Monsieur Landouski is "Architecture." A primitive man seems to be rising out of the blocks of coarsely-cut stone on which he is seated, and drawing the amorphous lumps of stone into shaped and ordered courses. The work, twice the size of nature, is in hard pink stone; by the very ruggedness and simplicity of the lines it is singularly grand and majestic.

Monsieur L'Hoest exhibits a monument for a family vault at Alexandria. It is a striking relief in plaster, and the subject is very appropriately melancholy.

Monsieur Fremiet, a member of the Institute, has sent to the Salon two allegorical figures in bronze intended to be placed on two columns



MONUMENT TO THE DEAD SOLDIERS OF THE REPUBLIC (FOR THE TOWN OF SEMUR, CÔTE D'OR).
M. LEMAIRE, SCULPTOR.

erected in the Place du Carrousel in the grounds between the different buildings of the Louvre.

The new room of rest of the General Telephone Office will contain panels and decorative heads. This is the work of Monsieur Moreau-Vauthier. These decorations are intended for a ladies' room, and represent the different handicrafts of women. They are extremely light and decorative. "The Nation armed supporting Peace" is an important group by Monsieur Colin. Some soldiers fitted out for war are bearing on a shield a woman who has a peaceful smile and who is holding in her hand an olive branch. This symbolical subject is executed with much vigour as well as delicacy.

The Academy of Letters and Arts of Amiens commissioned Monsieur Roze to design a monument to the memory of Jules Verne for his native town. At the foot of a pedestal on which is placed the bust of the writer are figures reading



"THE FIRST MIRROR." (Salon, 1908.)
STATUE FOR A FOUNTAIN.
M. ALAPHILIPP, SCULPTOR.

B B 2



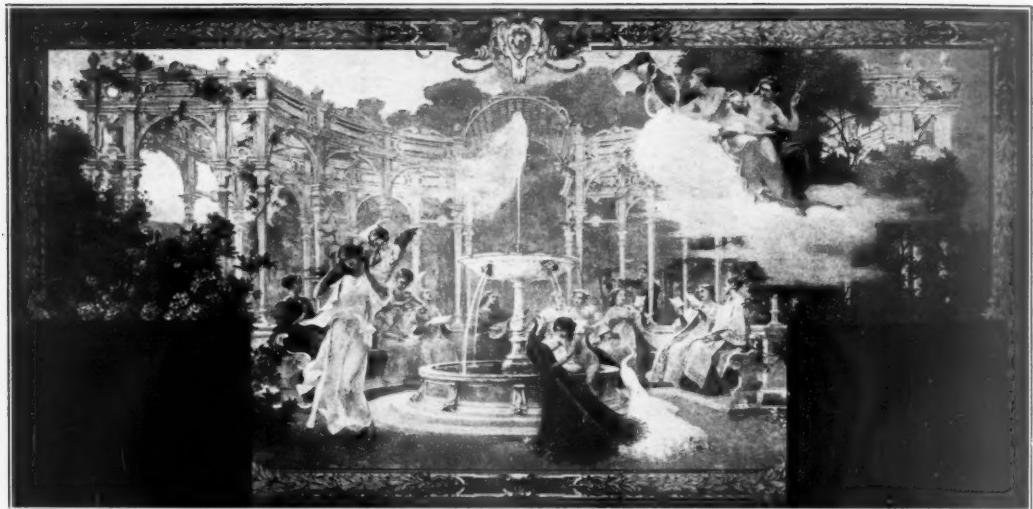
MONUMENT FOR A FAMILY VAULT, (Salon, 1908.)
ALEXANDRIA. M. L'HOEST, SCULPTOR.

his works full of imagination and scientific truths —for the distinguished author was gifted with a prophetic imagination.

The work sent in by Monsieur Carlier is his monument to the Vilmorins (1746–1899), the



"SCIENCE": CEILING PAINTING. (Salon, 1908.)
M. STECK.



"THE SENSE OF HEARING."

PANEL FOR THE TOWN HALL OF THE TENTH ARRONDISSEMENT, PARIS. M. MOREAU VÉRET.

(Salon, 1908.)

family who did so much for the progress and prosperity of agriculture. Around the pedestal in bas-relief are traced the profiles of various members of this family; in the foreground Agriculture and Horticulture immortalise them. With much the same kind idea Monsieur Lemaire exhibits "The Death of La Tour d'Auvergne," the first grenadier of the Republican army (1740-1800). The same artist shows a group in marble for the park of Saint-Cloud, called "Evening." Not far distant is the monument in stone to the memory of the soldiers who died for their country. This monument is for the town of Semur (Côte d'Or), and is of a melancholy simplicity. The figure of the Republic stands alone on a pedestal surrounded by the names of the heroes, and with a sorrowful expression is watching from a distance, as though in a vision, the fights in which she lost so many of her people. This also is the work of Monsieur Lemaire.

"The First Mirror" (a figure in plaster), by Monsieur Alaphilippe, is a plan for decorating a fountain. A woman holding a child is leaning over, admiring herself in the calm water. Monsieur Magron exhibits a door for a vault as well as a monumental chimneypiece with a glass. This is a model in plaster exhibiting great originality of treatment. The monument to Jacquart by Monsieur Roussel shows us the portrait in bronze of the celebrated inventor of looms. At the foot of the pedestal there are two women—a grateful worker to whom factory work has become easy,



"MUSIC."

DECORATIVE PAINTING BY M. J. P. LAURENS.

(Salon, 1908.)



"THE ARTS CONQUERED BY SCIENCE."

DECORATIVE PAINTING BY M. ZWILLER.

(Sa'on, 1908)

and an elegant woman clothed in a robe of brocade—to symbolise the work of the great manufacturer.

PAINTING.

"Harvesting," by Monsieur Carré, is a large decorative panel in which the people working amidst the yellow corn are thoroughly in keeping with the countryside atmosphere. Monsieur Chigot exhibits a triptych intended for the sanatorium at Zudcoote, "Return to life by the sea and fields." In the central panel some invalid children are playing on the sands, while the sun is shining on the immense sanatorium built on the dunes. The picture of Mr. Craig, an English painter, called "The Maid" (Royal Academy, London, 1906), shows us Joan of Arc in the midst of her arquebusiers, going into battle. The arrows are flying in all directions; on her white horse she advances, gazing up to heaven. On account of its composition and its work this panel reminds us of the primitive masters. Of quite a different subject is the triptych of Mademoiselle Desportes, called "When they are no longer at sea." The scenes are Dutch, and in them old fishermen who have been spared by the sea are living in the bosom of their families, surrounded by their grandchildren, or are weaving nets for young men "Who are still at sea."

"The Song of the Departure," the work of Monsieur Édouard Detaille, of the Institute, occupies the place of honour in the Salon. It is an immense panel divided by two columns, intended for the Pantheon, and is a work full of lofty ideas and alive with

the spirit of patriotism. The two panels of Mlle. Dufan are interesting; one is called "Astronomy—Mathematics," and the other "Radioactivity—Magnetism." They have been executed for the Hall of the Authorities at the Sorbonne. The figures symbolising these different branches of science seem to be full of supernatural life and movement. "Music," by Monsieur Jean Paul Laurens, is the deification of Beethoven. In the centre of the canvas on a pedestal he sits above an orchestra from which all the characters of his principal symphonies are rising into the clouds. Above, Glory receives this harmony and crowns the master with a halo. A subject having also Music for its scheme is "The Sense of Hearing," by Monsieur Moreau Véret. It is a panel designed for the walls of the Town Hall of the Tenth Arrondissement, in which nymphs are singing to the lyre and reciting verses.

We will mention also two interesting ceilings by Monsieur Steck, "Science" and "Fraternity," which are symbolic works executed with talent; and lastly the panel of Monsieur Zwiller, "The Arts Conquered by Science." The Venus of Milo is overturned from her pedestal, whereon are designs for mechanical appliances. Muses are hiding in fright at the sight of an airship. This is certainly a *tour de force*, but shows remarkable talent in execution.

JACQUES ROEDERER.
L. MALLET STEVENS.



"RADIO-ACTIVITY AND MAGNETISM." PAINTED PANEL FOR (Salon, 1908.)
THE HALL OF THE AUTHORITIES AT THE SORBONNE. BY MLE. DUFAN.

New Premises for Messrs. Debenhams', Ltd.

William Wallace and James S. Gibson, Associate Architects.



THE new buildings, of which a model is on view at the Franco - British Exhibition, were designed by and carried out under the superintendence of Mr. William Wallace and Mr. James S. Gibson, as joint Architects.

The structure is of fireproof construction throughout, solid steel columns of small section and of great strength being used, and these were afterwards encased in marble.

The external elevations are entirely faced with Doulton's Carrara Ware, as used at the Savoy Hotel and Gloucester House, which, by reason of its vitrified surface, is one of the few materials capable of withstanding the atmosphere of a large city, and of being restored to its original condition by periodical washing and cleaning.

The spacious entrance opens into a beautiful reception hall, lined with cool grey-green and white marbles. On either side are large rooms, and in front is the marble staircase leading to the departments above.

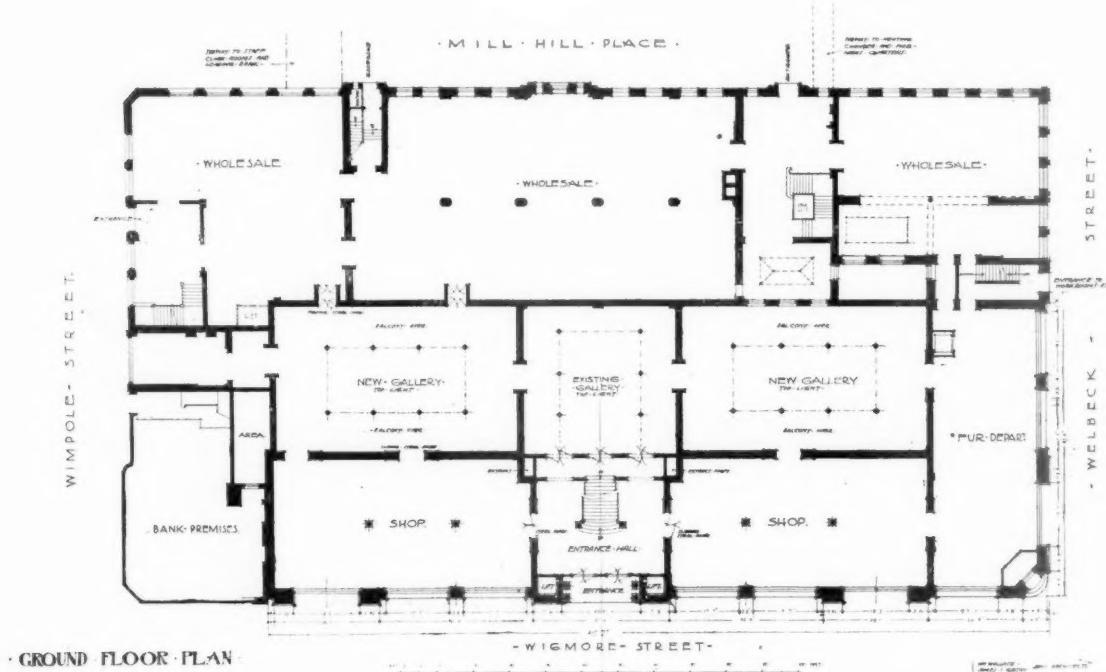
The decorative note is one of quiet harmony—the green marbles, dull bronze, touches of

bright enamel, rich woodwork, delicately-modelled ceilings, and soft carpets in greens and greys, all serve to produce an unobtrusive but rich effect.

A feature of the building is its interior and exterior metal-work; the bronze and enamel columns and railings in the two main galleries, the bronze lamp-covers, electric fittings, bronze and cream-enamelled nameplates having been designed and executed by the Birmingham Guild of Handicrafts, Ltd., and the bronze balustrading to the marble staircase and bronze caps and bases to the marble columns, both internally and externally, being cast by Messrs. J. W. Singer and Sons, Ltd., of Frome.

In rebuilding, the great problem was to minimise the disturbance of business, and to cause as little inconvenience as possible to the customers. It was finally decided that the most practical method was to rebuild in sections, each put to be finished before another was begun.

Great credit is due to the general contractors, Messrs. Geo. Trollope and Sons, and Colls and Sons, Ltd., for the manner in which they worked out, in conjunction with the advisory staff, the general scheme for rebuilding.



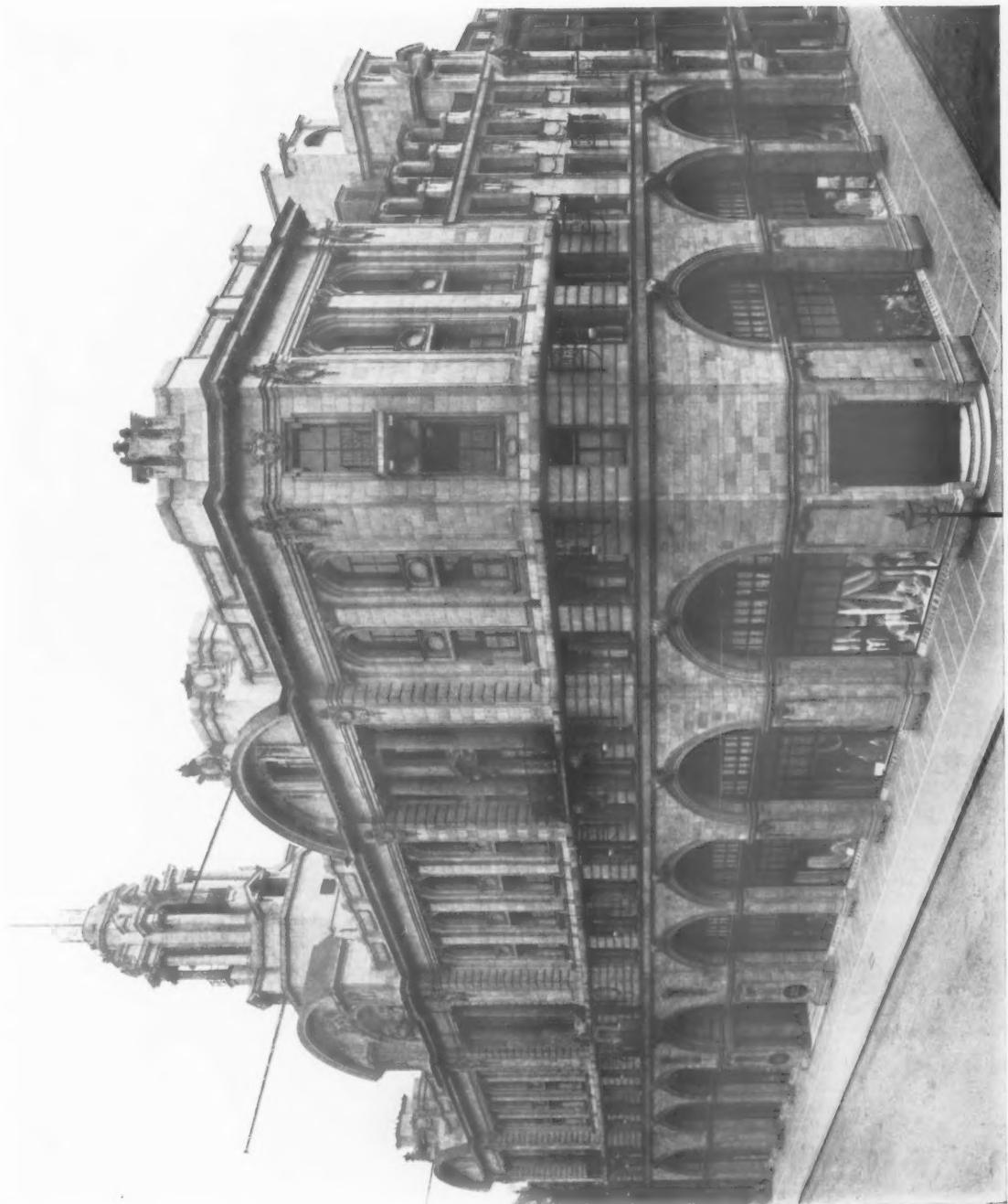


Photo: Arch. Review Photo. By ran.

GENERAL VIEW FROM WIMPOLE STREET.

364 *New Premises for Messrs. Debenhams', Ltd.*

The work was begun in February 1906, and finished in September 1907, and each section was not only completed within its schedule time, but in many cases considerably earlier.

In order to do this, the work was carried on by two gangs of men working day and night under relief foremen. In most cases the lower floors were handed over, one by one, before the upper ones were completed or roofed in, temporary asphalt roofs being formed at different levels to enable the finishing of the floors below to be effected.

During all this time, however, business was conducted as usual, and, where necessary, communication between various departments was maintained by covered passages.

The heating and ventilation were carried out by Messrs. Henry Hope and Sons, Birmingham, the main buildings being heated by steam on the atmospheric system, and the whole of the basement being ventilated on the plenum system, with very satisfactory results. The hot-water

service throughout the building is provided from the boilers of the heating service during the winter, while change-over valves allow of this being heated by an ordinary low-pressure water boiler during the summer months. The apparatus being maintained at a pressure lower than the atmosphere gives a uniformly pleasant heat without any scorching effect upon the air, while the vacuum system obviates altogether the escape of foul air from the air valves.

The metal casements throughout the building are also by Henry Hope and Sons, Ltd., of their best weather-tight sections, with simply designed gunmetal fittings.

A feature of the retail portion of the premises is the attention paid to the comfort of patrons, for whom lifts are provided to the upper floors. On the third floor a light and airy restaurant has been arranged with a smoking-room annexe, and on the opposite side of the landing is the Club Room, with desks and stationery, easy chairs, and newspapers, for the use of patrons.

NEW PREMISES FOR MESSRS. DEBENHAMS', LTD.

WILLIAM WALLACE AND JAMES S. GIBSON, Associate Architects.

GEORGE TROLLOPE & SONS and COLLS & SONS, LTD., General Contractors.

SOME OF THE SUB-CONTRACTORS.

DOULTON & CO., LTD., Lambeth.—Carrara Ware.

HOMAN & RODGERS, London.—Constructional Steelwork.

THE OTIS ELEVATOR CO., LTD., London.—Passenger and Service Lifts.

J. W. SINGER & SONS, LTD., Frome.—Bronze Caps and Bases to Columns, and Balustrading to Main Staircase.

J. & H. PATTESON, Manchester.—Marble Work.

ERNEST W. GIMSON, Cirencester.—Decorative Plastering to First and Restaurant Floors.

GILBERT SEALE, London—Decorative Plastering to Ground Floor and Galleries.

THE BIRMINGHAM GUILD OF HANDICRAFT, Birmingham.—External and Internal Decorative Metal Work, including Gallery Railings, Enamelled Stallboard, Lettering, and Electric Fittings.

HENRY HOPE & SONS, LTD., Birmingham.—Heating and Ventilation, and Metal Casements.

THE BRITISH LUXFER PRISM SYNDICATE, LTD., London.—Pavement Lights and Electro-Copper Glazing.

RUST'S VITREOUS MOSAIC CO., London.—Mosaics.

THE CRITTALL MANUFACTURING CO., LTD., London.—Steel Doors.

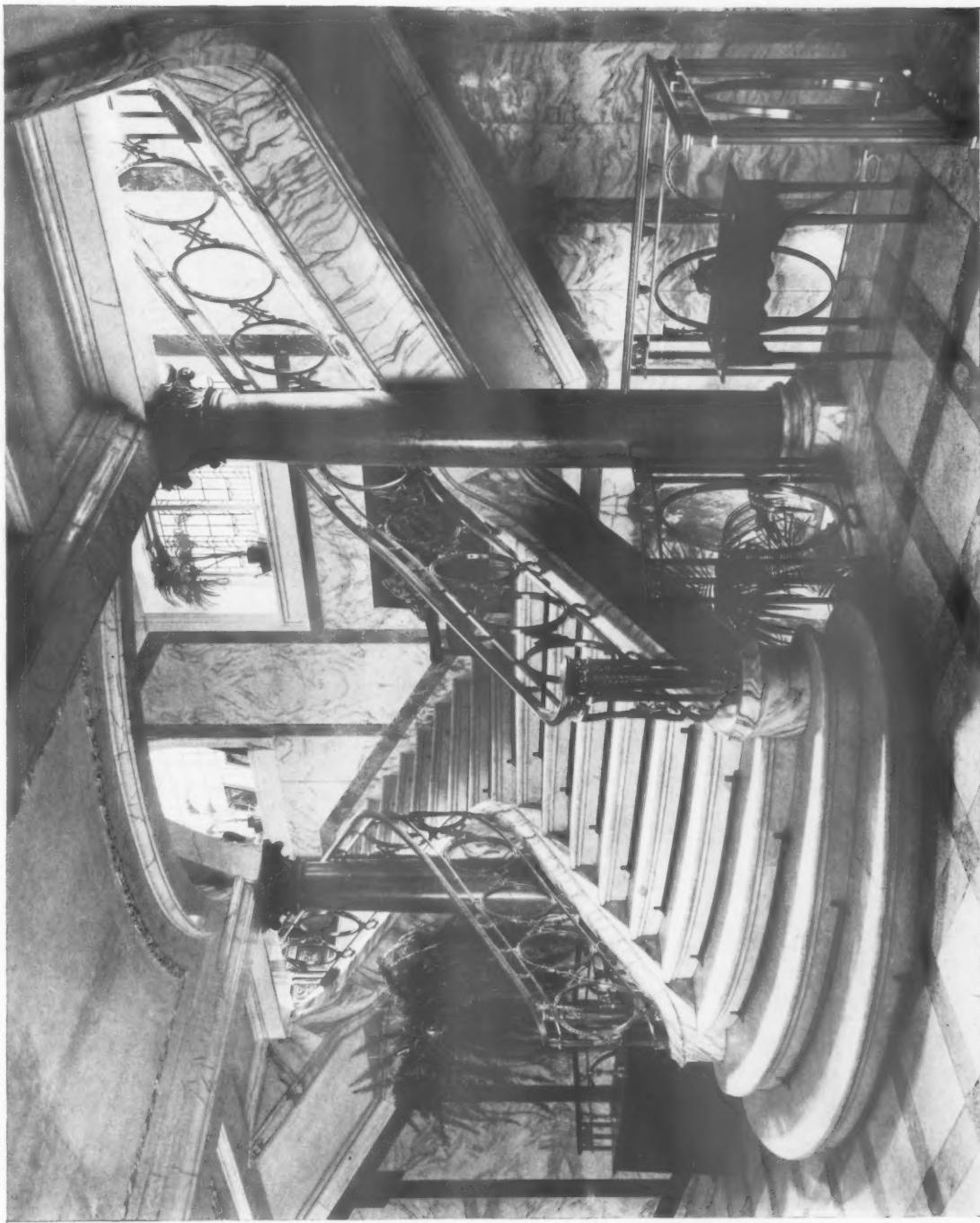


Photo : Arch. Review Photo. Bureau.

THE STAIRCASE FROM THE ENTRANCE HALL.



Phot.: Arch. Review Photo Bureau.

THE GRAND STAIRCASE : LOWER GROUND FLOOR,

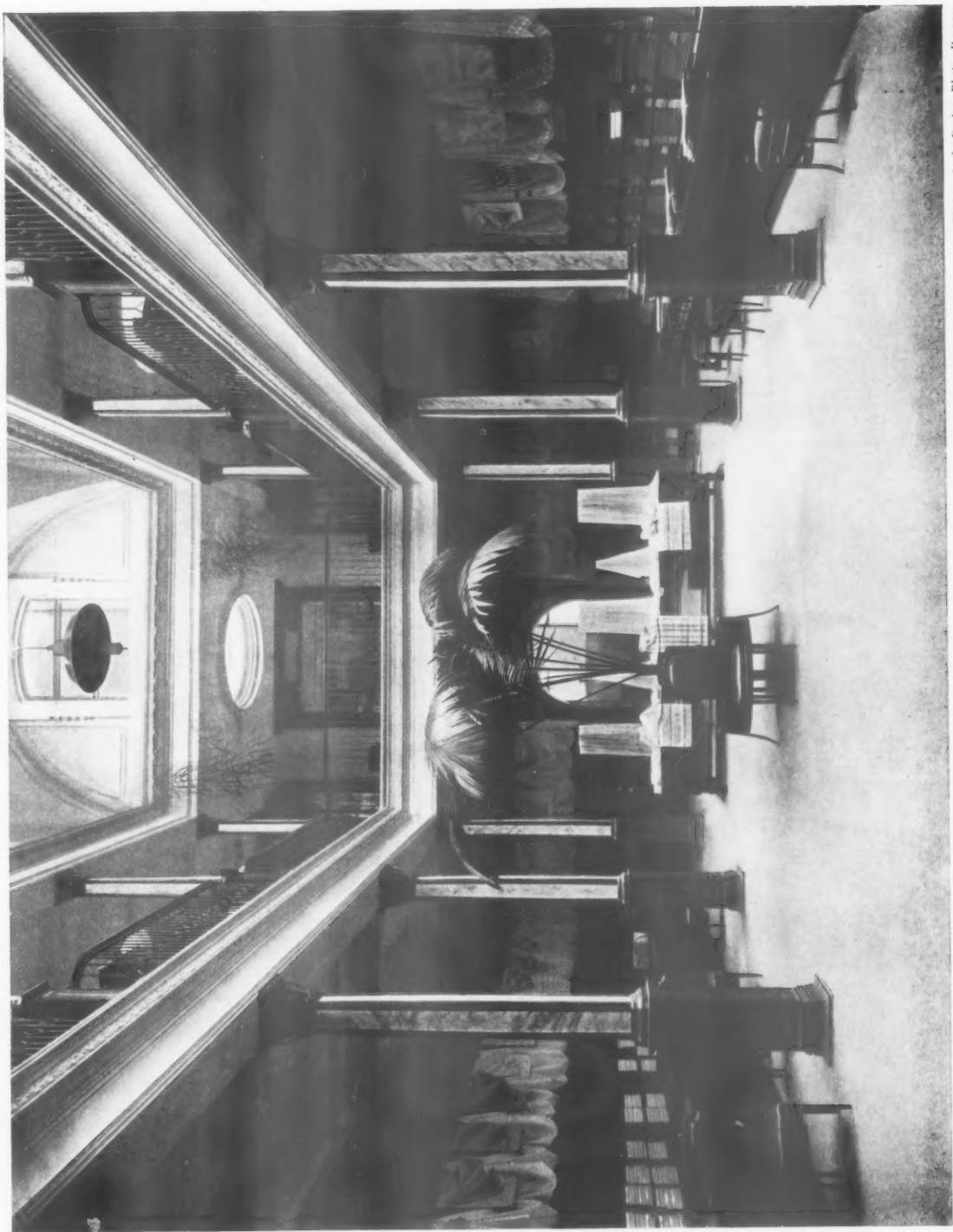


Photo : Arch. Review Photo. Bureau.

A GALLERY ON THE GROUND FLOOR.

368 *New Premises for Messrs. Debenham's, Ltd.*

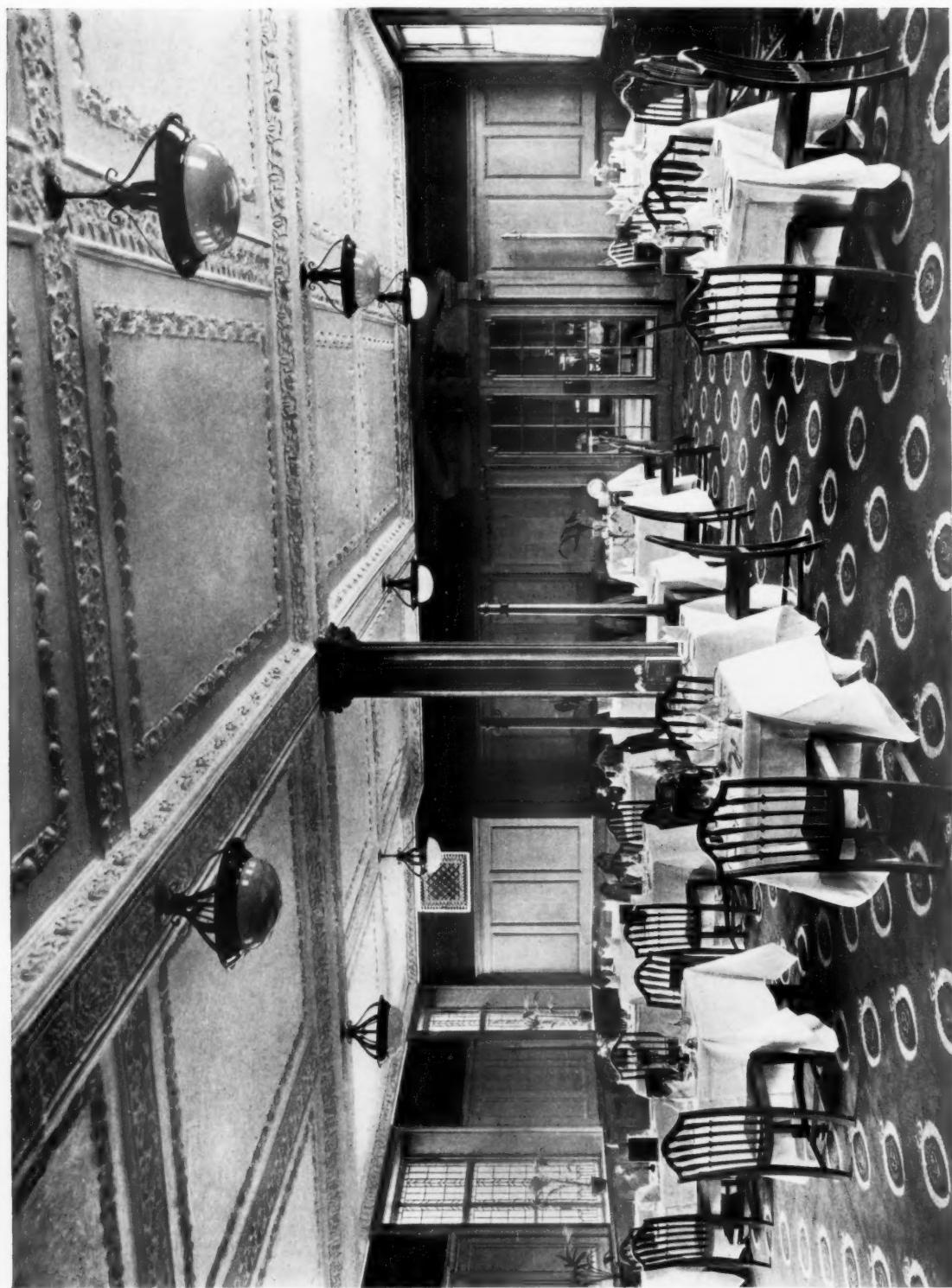


Photo: Arch. Review Photo Bureau.

THE RESTAURANT ON THE THIRD-FLOOR.



THE CLUB ROOM : THIRD FLOOR.

Photo : Arch, Keeney Photo Bureau.

Civic Development in the U.S.A.



ROM time to time indications have reached us of the rapidly increasing activity in the matter of city improvement and beautification that has arisen in the United States. These indications suggested that during a recent visit it would be desirable to investigate their ideals and methods, in the light of those of older communities.

As might have been expected, these display a breadth of scope and hand ing quite outside anything that is met with on this side of the Atlantic. The rapid expansion of the American city usually suggests a comprehensive scheme extending for a radius of ten to twenty miles according to the population, while the rapidity with which buildings become obsolete and are replaced gives the opportunity for remodelling city centres in a manner more drastic than is possible with us.

The American citizen is acquiring ideals as to what a city should be; it is true that at present they are somewhat unsettled, and subject to too many conflicting influences, but there is no doubt that this will right itself by degrees, and in the meantime a foundation is being laid that will enable future generations to build up a consistently beautiful conception promising the most valuable social results.

While we are by circumstances precluded from adopting such methods in their entirety, it is essential to review them in order to embody in our own such as we can by any reasonable effort grasp to our advantage.

Moreover, we may in our turn contribute a certain knowledge of the necessary detail that the broad scope of the American schemes has for the present left out of account, and thus make our studies, as such studies ought to be, mutually advantageous to all whose work is laid under contribution.

As indicating the strong interest that the general public in America takes in the question of municipal improvements, one need do no more than instance the fact that in all the more important cities Municipal Art Societies, Park Commissions, and kindred organisations have been formed, embracing in their ranks representatives from the principal bodies whose interests are involved.

These generally include the mayors of the towns comprised in the scheme—the Presidents of the local University, the Chamber of Commerce, the Art Schools and Clubs, and others who are regarded as being especially qualified.

The report of such a body to the State Government usually results in an appropriation from the State, to be expended on the more urgent portions of the work it recommended.

In New York a small but carefully selected Art Commission has been officially appointed with jurisdiction over

(a) "All works of art to be acquired by the City of New York by purchase, gift, or otherwise."

(b) "The removal, relocation, or alteration in any way of all works of art already possessed by the city."

(c) "All designs of municipal buildings, bridges, approaches, gates, fences, lamps or other structures erected or to be erected upon land belonging to the city; the lines, grades, plotting of public ways and grounds; arches, bridges, structures, and approaches which are the property of any corporation or private individual and which shall extend over or upon any street, park, or public place belonging to the city, provided they are referred to the commission by the mayor or the Board of Aldermen."

(d) "All structures, as mentioned in (c) above, to be erected or contracted for at an expense exceeding 1,000,000."

(e) "The selection of art productions, costing not to exceed \$50,000 in one year, when such appropriation has been made by the Board of Estimate and Apportionment."

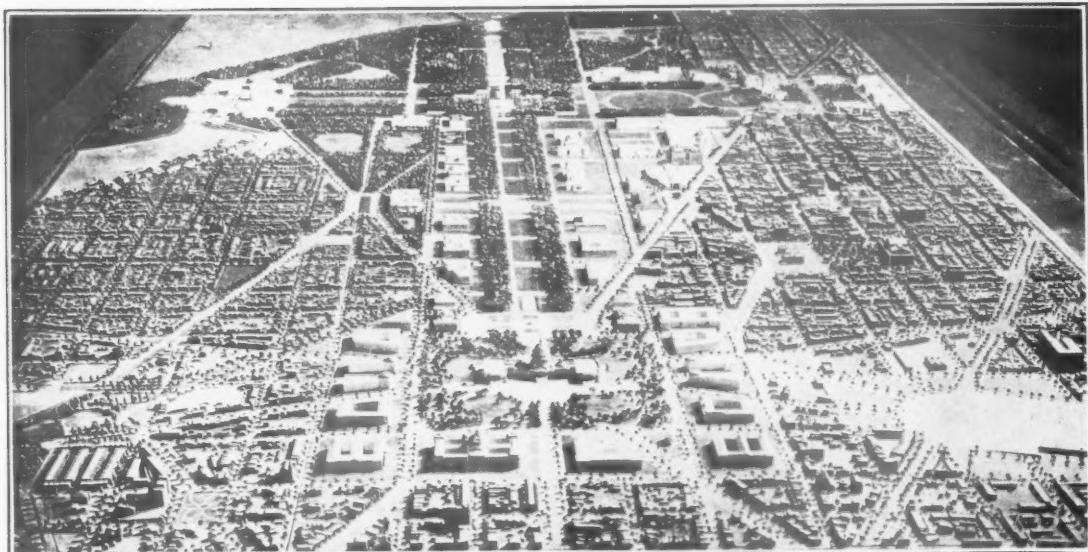
The following notes further define this jurisdiction:—

"Works of art as above defined include all paintings, mural decorations, stained glass, statues, bas-reliefs or other sculptures, monuments, fountains, arches, or other structures of a permanent character, intended for ornament or commemoration."

"The charter appointing the commission further provided that no work of art should become the property of the city unless such work of art, or a design, together with a statement of the proposed location, should have been submitted to and approved by the Art Commission. Until so approved, it may not be erected or placed in, upon, or over any building, street, park, or public place belonging to the city."

"Further, no existing work of art may be removed, relocated, or altered in any way unless the plan for such removal, relocation, or alteration shall have been submitted to and approved by the commission."

The works at present making the greatest improvement in the appearance of this city are the two great railway stations. Though these are not



BIRD'S-EYE VIEW OF WASHINGTON IMPROVEMENT.

municipal undertakings their importance justifies the inclusion of a brief description.

The plans for the new Grand Central Station involved the use of an area of more than nineteen city blocks, between Forty-second and Fifty-seventh Streets, Madison and Lexington Avenues. The buildings will be set back from Forty-second Street a distance of about forty feet, and back from Vanderbilt Avenue a distance of about seventy feet, so as to afford a generous approach to the station. The plans of the station are by Messrs. Warren & Wetmore, and Reed & Stem, associated.

The main entrance to the station will be on Forty-second Street. It will consist of three arches, each 33 ft. wide and 60 ft. high. Beyond these will be the main waiting-rooms and ticket lobby, level with the street. The passenger will proceed to the express train by entering a gallery overlooking the grand concourse, and thence to this concourse, which will be on the level of the express tracks. This concourse will be approached by four grand staircases, each 25 ft. in width. It will be 160×470 ft. and 150 ft. high.

The Pennsylvania Station by McKim, Meade, & White has its principal front on Seventh Avenue, with the main entrance facing Thirty-second Street. The pavilions at the corners form carriage entrances for incoming and outgoing traffic.

In the centre of the building will be the main waiting room, extremely simple in plan, consisting, like the great hall of a Roman bath, of three square bays, being 110 ft. wide and 325 ft. long and 150 ft. high, containing in fact 50 per cent. more space than the vast hall of the Baths of Caracalla, and nearly identical in height with the nave of St. Peter's, but 15 ft. greater in width. Rising as it

does above the general mass of the building, it receives a flood of light through its great windows and dominates and gives character to the composition.

At Washington matters were taken in hand by the Federal Government itself, which appointed Mr. Daniel H. Burnham of Chicago and Mr. Frederick Law Olmsted junr. of Brookline, Mass., as experts, with power to add to their number; and these gentlemen invited Mr. Charles F. McKim and Mr. Augustus St. Gaudens of New York to act with them in the preparation of plans.

As this city presents a comprehensive scheme, based on an original plan possessing far greater interest than that of any other in the States, we shall be well advised to consider it at greater length, though many places elsewhere have in hand schemes quite as far-reaching.

The plan prepared at the foundation of the city by L'Enfant is based on the usual rectangular system of streets running north and south and east and west, but in addition there are a number of diagonal avenues intersecting the rectangular streets. Eight of these avenues radiate from the Capitol, making with the four roads to the cardinal points no less than twelve main lines of route having the Capitol on its hill as a terminal feature, that running west being flanked by extensive gardens.

The plan undoubtedly has great merits, but they have been so much extolled that it seems only wise to point out its undoubted defects, the principal one being the unhappy result of the numerous intersections that occur at an acute angle, so that the frontage lines of the main avenues are broken to an extent detracting from the dignity

Civic Development in the U.S.A.

they demand. Again, the streets generally secure no terminal features and extend vaguely for vast distances. It is true that at certain points these difficulties have been met and handled by the provision of squares and circles; but such possibilities are limited, and there is little doubt that the introduction of more of the character of the spider's web into the design would have been beneficial.

Be this as it may, the plan gives a possibility of monumental dignity far above most great towns, and but for the neglect of its spirit during a long period in the last century, little would have been needed in the way of amendment.

This neglect, however, allowed of serious interferences with the main outlines of the original plan, more particularly in regard to the Western Avenue or Mall leading from the Capitol to the Potomac River. An important railway has been permitted to cross this on the level, no definite frontage lines were adopted for the buildings on either side, and the great marble monument to Washington (in the form of an obelisk 500 ft. high) was erected about 100 ft. off the axial line. In addition, the formality demanded by the architectural surroundings having been disregarded, the planting throughout is haphazard in arrangement.

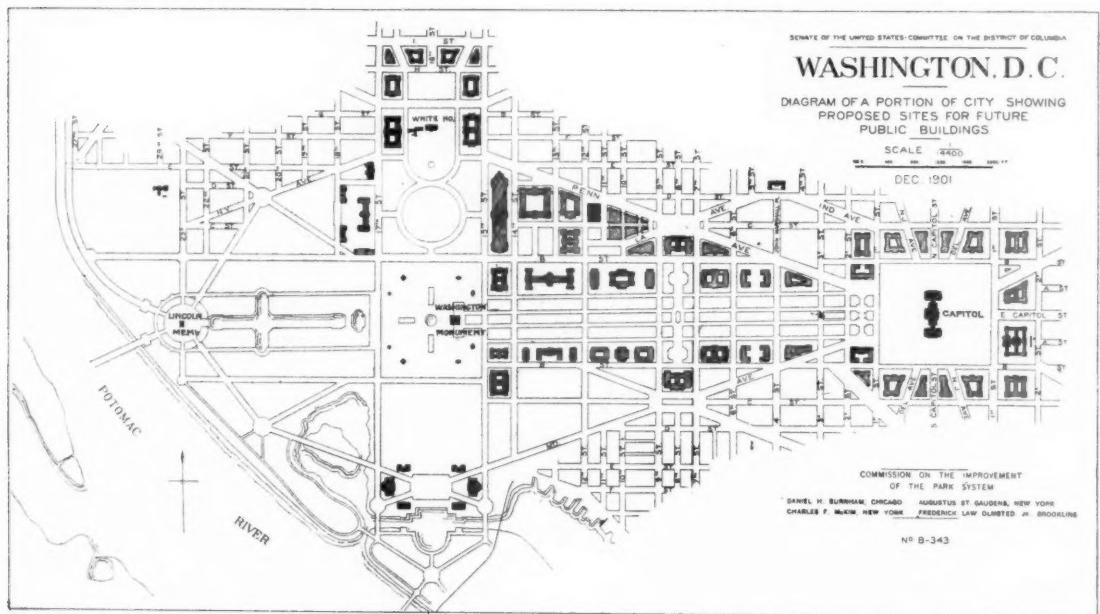
The accompanying plan will show more clearly than any description the methods the Park Commission took to restore the original design and to extend the composition in the direction of the Potomac in a manner calculated to further enhance the beauty of this section of the city, while the view (from a model) gives a still better realisation of the completed effect of the work now in progress.

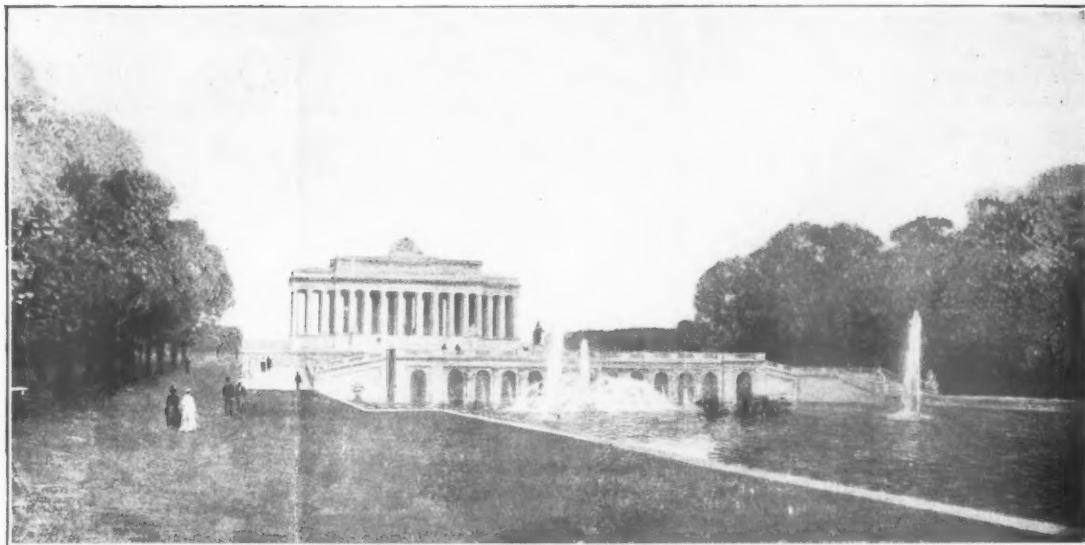
It will be noticed that the position of the Washington Monument necessitated a slight displacement of the axial line relatively to the other streets of the city, but this is not perceptible in actuality.

A quotation from the report of the commission will explain its aims with regard to this portion of the city :—

"The gradual development of the city and its growth towards the north, together with the location in the Mall of public buildings for scientific purposes, have resulted in a steady improvement in the character of the Mall, which during the past thirty years has been changed from a common pasture into a series of park spaces, unequally developed indeed, and in places broken in upon by being put to commercial or other extraneous uses, but nevertheless becoming more and more appreciated from year to year. With this gradual improvement has sprung up a general desire that the L'Enfant plans be reverted to, and that the entire space south of Pennsylvania Avenue be set apart solely for public purposes."

"In order to realise this natural and most laudable desire, two things are essential: First, the railroad must be removed from the Mall, and, secondly, axial relations must be established between the Capitol, the Monument, and the White House. Happily, as has been explained elsewhere in these reports, the opportunity is presented to Congress to secure not only the exclusion of the railroad, but also the construction of a union station, a consummation which, long agitated, has heretofore seemed beyond the possibility of accomplishment."





PROPOSED DEVELOPMENT OF THE LINCOLN MONUMENT SITE AS SEEN FROM THE CANAL.

"Fortunately, also, the location of the Monument does not preclude the establishment of such relations as will bring that structure into organic connection with the monumental buildings above mentioned, so that Capitol, White House, and Monument shall become constituent parts of one composition. The plan of the commission contemplates the extension of B Street north-eastward to Pennsylvania Avenue, whence it continues on the north side of the Capitol grounds, thus securing for the Mall a uniform width of 1,600 ft. throughout its entire extent. Within these boundaries it becomes possible to develop the Mall area in accordance with the general distribution of the L'Enfant plan, with such enlargements as the conditions of to-day have made possible and desirable."

"Thus areas adjoining B Street north and south, averaging more than 400 ft. in width from the Capitol to the Monument, afford spacious sites for buildings devoted to scientific purposes and for the great museums."

"The axis of the Capitol and Monument is clearly defined by an expanse of undulating green a mile and a half long and three hundred feet broad, walled on either side by elms, planted in formal procession four abreast. Bordering this green carpet, roads, park-like in character, stretch between Capitol and Monument, while beneath the elms one may walk or drive, protected from the sun."

Beyond the Washington Monument and the axial line of the White House a sunken garden is planned, and beyond this again the Mall is extended to the proposed Lincoln Memorial, of which we give a view.

The following extract, from the same report, indicates the intention as to the treatment of this section:—

"The central portion of this area, still adhering to the Mall width of sixteen hundred feet, has a special and particular treatment. From the Monument garden westward a canal three thousand six hundred feet long and two hundred feet wide, with central arms and bordered by stretches of green walled with trees, leads to a concourse raised to the height of the Monument platform. Seen from the Monument platform, this canal, similar in character and general treatment to the canals at Versailles and Fontainebleau in France, and at Hampton Court in England, introduces into the formal landscape an element of repose and great beauty. At the head of the canal a great *rond point*, placed on the main axis of the Capitol and the Monument, becomes a gate of approach to the park system of the District of Columbia."

The commission then proceeds to deal in a very comprehensive manner with the river frontages, the suburbs, and the surroundings of the city; but, having already given so much attention to the central area, we can only briefly refer to these proposals, which include a monumental bridge from the Lincoln Memorial across the Potomac; the Savannah Parkway, in the northern quarter; and the extension and linking together of the numerous parks and open spaces with which the city is at present surrounded.

Municipal improvement in Boston has been proceeding steadily for the past forty years. The reclamation of the Back Bay, the tidal flats on the south side of the River Charles, gave the town a fine residential district laid out with spacious

streets and avenues; beyond this, the marshland of the Fenways has been converted into a pleasant park, and more recently the suburban districts for a radius of eleven miles have been provided with an extensive and picturesque series of parks, linked together by charming drives and woodland paths.

Boston evinces no intention of resting on its laurels; further embankments of the Charles River are in hand or under consideration; a dam is being constructed across the entrance, excluding the tides and converting the basin into a freshwater lake.

A movement has been started that is likely to result in the appointment of a commission to study the highways connecting the neighbouring centres of population with Boston and with each other, and, judging by the breadth of view that has hitherto been shown, such a commission would not dream of approaching the problem otherwise than in a bold and comprehensive spirit.

Some fifty miles south of Boston lies, amid the beautiful surroundings of a typical New England estuary, the city of Providence; possibly the beauty of its environment has, until recent years, retarded the progress of civic improvement here; but since it was realised that this was in danger, and indeed had already suffered from commercial operations, great activity has been displayed in rescuing the surroundings of the city and connecting them with the State Capitol and other centres.

The improvements that will contribute most notably to the effect of the city are the embanking of the little river Woonasquatucket and the proposed Capitol Avenue to the north of this, the latter being one hundred feet in width and leading directly westward from the Capitol buildings to Davis Park, nearly a mile distant.

These two improvements will be connected at the eastern end by the new dispositions embracing the Capitol and its gardens and extending south to the railway station.

Further out numerous other proposals are under consideration for securing spots of special beauty or interest, for connecting up existing and future parks, and generally developing the possibilities of the suburban districts.

In Philadelphia there has been for many years a movement for the cutting of a broad roadway diagonally through the gridiron of streets from the City Hall to Fairmount Park, a distance of about one mile. This movement at last reached a point at which it was thought wise to form a special "Parkway Association" for its furtherance. So successful have been its efforts that the avenue has been officially placed on the city plan, and an appropriation of \$2,000,000 has been made for com-

mencing the work of purchase, demolition, and construction.

If the efforts of the Parkway Association have been attended by success, those of a similar but much older society, the City Parks Association, have also been productive of much good for the city. This association, maintaining a steady pressure upon the city authorities for many years in favour of small parks and playgrounds, has succeeded in having many such spaces opened for the public. The association has now widened its scope by its advocacy of an outer park system for Philadelphia, and to this end it has brought together some forty-three societies, educational institutions, improvement associations, art societies, &c., constituted as "The Organisation Allied for a Comprehensive Park System for Philadelphia."

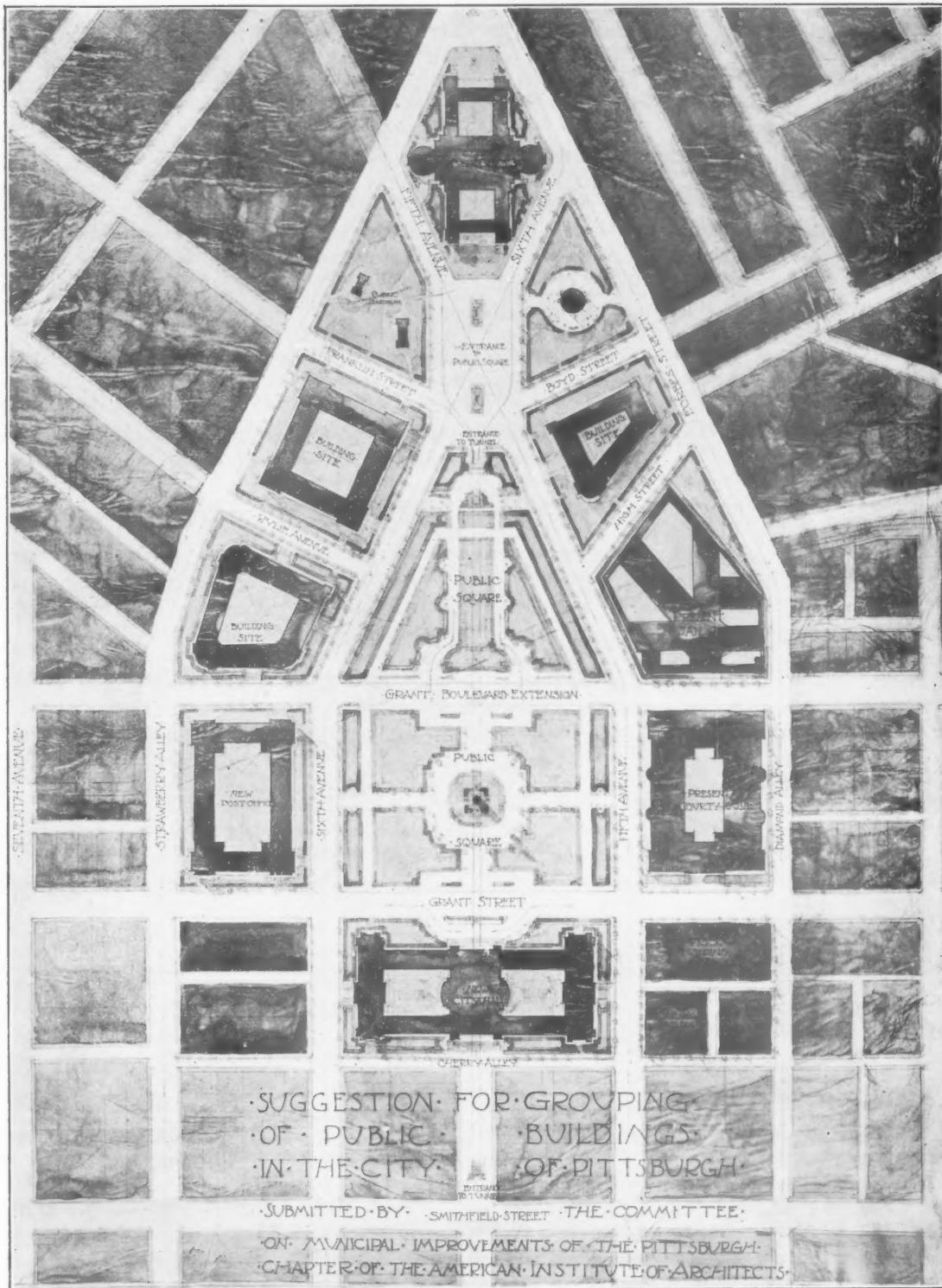
As the result of the work of the Allied Organisations and of other forces, the plan for the creation of a plaza at Broad and Johnson Streets, and for the widening of Broad Street thence to League Island into a parkway three hundred feet in width, has been adopted, and half a million dollars appropriated for grading and roadmaking,

For many years Philadelphians have prided themselves upon their park, and as to its natural beauty their pride is fully justified. Of late League Island Park has been secured to the city, and from the old Hunting Park a wide boulevard leading to Torresdale—a point eight miles up the Delaware—is in course of construction. But the city has grown with great strides, while its parks have not.

Feeling, moreover, the need for a well-matured plan for the systematic growth of the city's parks the Allied Organisations have presented a plan which provides, as a chief feature, for the saving of the beautiful valleys of the many creeks that lie not far from the outskirts of the present city.

The mention of Baltimore, where new parklands are proposed, together with a scheme for linking them up, completes the list of the more important cities of the Atlantic coast.

The great cities of the west are working on very much the same lines as regards their park systems and suburban improvements, but several demand special notice in regard to their propositions for what is termed the Civic Centre, which contemplate the grouping of all their more important buildings of a municipal character in an appropriate position, and comprising in the scheme suitable open spaces laid out in such a manner as to enhance the effect of the buildings they adjoin. In some instances the railway station is included in the group, thus securing the additional advantage that the visitor's first impression of the town is a favourable one.



Cleveland may be regarded as a pioneer in this method of grouping, and the plan of its civic centre has the additional interest in that it includes a water frontage, so that not only those arriving by rail, but also those landing from the

lake steamers, will enter the city by this dignified approach.

At Buffalo a proposal has been brought forward on somewhat similar lines, but it has not as yet been definitely adopted.

St. Louis is intending to place the City Hall, Court House, and Central Library around a public parkway or Mall.

The problem at Pittsburgh is somewhat different and more complex. Immediately to the east of the business quarter of the town is a sharp rise, and, with the exception of the celebrated Court House and Gaol by H. H. Richardson, the summit is not at present occupied by any important buildings. The accompanying plan, prepared by the Pittsburgh Chapter of the A.I.A., shows how a somewhat sordid region could be converted into a noble municipal centre.

A few remarks on Detroit must bring these descriptive notes to a conclusion.

On the destruction of this city by fire, early in the nineteenth century, it was remodelled on similar principles to the design for Washington; indeed the plan displays, on a relatively small scale, a method superior to that of its prototype. It is the more to be regretted that this plan was not carried out in its entirety, and that the absence of any restriction on building procedure has deprived the streets of much of the dignity that is their just due. Notwithstanding this, Detroit has great possibilities, and its citizens have shown their appreciation of them by obtaining expert opinions on the improvement of the water front, the connecting up of the public parks, and the treatment of Belle Isle (the most important of these), besides having recently provided a wide boulevard encircling the entire city. The problem of its water front is perhaps the most interesting one; the view from the river shows at present a series of irregular and unsightly wharves and buildings; it is, however, proposed to take advantage of the sharp fall of some 25 ft. from the general level down to the river bank, to provide a two-tier embankment, the lower being utilised for commercial purposes, while the upper would form an attractive promenade.

A most valuable investigation into the whole question of municipal improvements in America was made by a committee of the American Institute of Architects in 1904, and the report of this committee has afforded much valuable information.

As indicating the general attitude of the United States towards this great subject, one cannot do better than close these remarks with the following extracts from Mr. Frank Miles Day's summary of this committee's conclusions:—

"First. The wisdom of providing city dwellers with ample park areas, and of securing these areas well in advance of the growth of the city, and of establishing park-like ways of communication between such areas, seems to have become obvious to most of our large cities. We see the thing

done in places, the work in progress in others, agitation going on elsewhere. It is a movement fully established, always spreading and gaining adherents.

"Second. As to transportation in cities, or rather as to the part of the problem that most concerns architects, it is a pleasant thing to know that those at the head of our great railroads have at last decided to give us terminal stations that shall be worthy gateways of their cities, something beyond a mere shelter, and involving thoughts above those of convenience and economy in the handling of crowds.

"Third. While the principle of obtaining the greatest effect from a given number of buildings by grouping them in a harmonious composition is by no means a new one, as witness the library, palace, campanile and basilica of the Piazza San Marco at Venice, or the stately disposition of avenues, bridges, and buildings about the Place de la Concorde, it is strange that nowhere in America does any such group exist. Should any one of the efforts in this direction now being made in this country succeed, we may feel assured that it will sufficiently demonstrate the wisdom of such procedure to bring about similar results in other cities.

"Fourth. In regard to improvements in city plans, and especially as to cutting of avenues through and opening of spaces in congested areas, we are doing but little, practically nothing, as compared with European cities. Nor can we hope to make any worthy progress in this direction until we extend the doctrine of eminent domain to the lands abutting upon such improvements, so that the municipality may control the character of the buildings to be erected upon them.

"Fifth. Why is it that we have so long neglected the banks of the rivers that run through our American cities? Why do we tolerate their muddy reaches, and the wretched condition of property adjacent to them? Think for a moment of the embanked Arno flowing through Florence with palaces at its very brink, or of the well-walled Tiber where Rome crowds up to it. What city of ours has accorded any such wise treatment to its river? Think of the Seine, confined and orderly as it passes the quays of Paris, or of the Thames with its monumental embankment, and its splendid buildings overlooking the long reaches of the river. How much longer are we to wait for one of our vast cities to do this thing as well as Pisa, small and dead as she is, has done it?"

We see by this summary that there is still much to be done, but the public spirit displayed by the American people promises that it will be done, done thoroughly, and as rapidly as could reasonably be demanded.

H. V. LANCHESTER.

